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NOTICE IS HEREBY GIVEN THAT THE NEXT EXHIBITION OF FLOWERS AND FRUIT, IN THE SOCIETY'S GARDENS, will take place on SATURDAY, JUNE 12, at 2 P.M. Tickets, price 2s. each, can be procured at this Office, upon presenting the order of a Yellow; or, on the day of the meeting, at Tumbler-green, price 7d. each.
2, Regent-street, London.

ROYAL BOTANIC SOCIETY, REGENT'S PARK.

THE SECOND EXHIBITION this Season of PLANTS, FLOWERS, AND FRUIT will take place on WEDNESDAY NEXT, June 8. Tickets of admission can be obtained at the Gardens, by order of Mr. J. J. Lawrence, those Gentlemen, being Regent, who may be inclined to offer themselves as Candidates for that Degree, are requested to notify their intention, and to send Specimens of their Works to the Secretary on or before the 1st of October next.
The Election will take place on the 1st of November next.
By Order of Council,
JOHN PRESCOTT KNIGHT, R.A., Sec.

ROYAL ACADEMY OF ARTS, TRAFALGAR-SQUARE.

NOTICE IS HEREBY GIVEN TO THE MEMBERS AND STUDENTS, THAT THE ACADEMY AND SCHOOL OF PAINTING WILL OPEN ON MONDAY NEXT, the 7th inst.
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June 5, 1852.
NOTICE IS HEREBY GIVEN, THAT A VACANCY having occurred in the List of ASSOCIATE ENGRAVERS, in consequence of the demise of Mr. J. J. Lawrence, those Gentlemen, being Engravers, who may be inclined to offer themselves as Candidates for that Degree, are requested to notify their intention, and to send Specimens of their Works to the Secretary on or before the 1st of October next.
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SOCIETY OF THE FRIENDS OF ITALY.

THE FIRST ANNUAL MEETING OF THIS SOCIETY will be held in the MUSIC HALL, STONE-STREET, on WEDNESDAY EVENING, June 9, at half-past 7 o'clock. F. A. TAYLOR, Esq. in the Chair. After the reading of the Report, &c. the Meeting will be addressed by M. MAZZINI, GEORGE DAWSON, Esq. R.A. and other speakers.—Tickets, admitting Members and their friends, to be had gratis by Members of the Society's Office. Just published, (price 3d.) the Society's Tract No. V. containing
NEWMAN'S Lecture on "THE PLACE AND DUTY OF ENGLAND IN EUROPE," and an ADDRESS by M. MAZZINI, to be had, with the other Publications of the Society, of Kent & Co. Paternoster-row; E. Wilson, Royal Exchange; C. Gilpin, Regent-street; and all Booksellers; also at the Society's Office, 10, Southampton-street, Strand.

NATIONAL EXHIBITION OF ARTS, MANUFACTURES, AND MATERIALS.—To be opened in

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Stewards.

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LAW PROPERTY ASSURANCE AND TRUST

SOCIETY, 30, Essex-street, Strand, London, W. 1852.—Notice is hereby given, that the SECOND ANNUAL GENERAL MEETING of the Shareholders of this Society will be held at the Society's Office, on FRIDAY, the 12th of June next, at 12 o'clock precisely.
By order of the Board of Directors,
WILLIAM NELSON, Actuary and Secretary.

LAW LIFE ASSURANCE SOCIETY,

Fleet-street, London. June 3, 1852.

NOTICE IS HEREBY GIVEN, that in conformity with the provisions of the Act of Settlement, a GENERAL MEETING of PROPRIETORS will be held at the Society's Office, Fleet-street, London, on THURSDAY, the 24th day of June instant, at Twelve o'clock at noon precisely, to ELECT SIX DIRECTORS and ONE AUDITOR, when those who go out of office by rotation will be proposed for re-election, and also for general purposes.
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REVIEWS

Sixteen Months in the Danish Isles. By Andrew Hamilton. 2 vols. Bentley.

It is long since we have read two volumes relating to "foreign parts" pleasanter than these:—not owing to any striking novelty in the matter which they contain,—still less from any peculiar beauty of style,—but principally because of the pleasant hospitalities which they commemorate. Viewed in this light,—the tall, brave, and cordial gentlemen of Denmark may have occasion to rue the day when Mr. Bentley brought before the public Mr. Hamilton's tour. The author wished to study Danish in country lodgings; and applied to his friends in Copenhagen for aid in finding for him a suitable resting-place "for a consideration." This they professed themselves totally unable to give,—but procured instead for the British traveller a round of entertainments in country houses belonging to total strangers,—entertainments nearly as liberal and charming as that series of Scottish visits which filled so many pages in the 'Pencilings' of Mr. N. P. Willis. What encouragement this is to tourists of the *Ricketts* and *Falcon* tribe!—With a judicious husbanding of willingness to be received, a gentleman in difficulties or a lady with an empty purse might "eat the fat and drink the sweet" of Denmark with small immediate danger of wearing welcome out. Let the Danes look to it. After the sweets of burnt pig were once tasted, *Elia* is our witness that the houses in the neighbourhood of *Ho-ti's* cottage were burnt down almost as often as the world wanted its dainty dish.

Before, however, Mr. Hamilton entered on the pleasures of country-house life in Denmark, he sojourned in Copenhagen long enough to be able to seize some of the most peculiar features of the Northern metropolis. The place described in the following passage is not much of "a lion,"—but it has still a picturesque character of its own.—

"The next day, Monday, I was conducted to the University Library by Professor S., and introduced to the librarians. From Mr. Thorsen, the head librarian, I received the 'freedom' of the library, and enjoyed the advantage ever after of having as many books as I liked. It is a valuable collection, though much inferior in size to the Royal. At the head of Kjøbmager Gade (Merchant Street) stands Trinity Church, a huge building, remarkable for nothing but gaudy ornaments, and great cold in winter, as I experienced to my sorrow. The church you enter by the side; but in front rises an immense tower, known by the name of the Round Tower. To it, from the street, goes a very wide door, which always stands open; but you cannot get into the church this way, and an old woman, who sits within the door on one side with a large table of apples, oranges, sugar-plums, biscuits, tarts, &c., does not look very ecclesiastical. Entering and turning to the left, you meet with no stair, but immediately begin to ascend upon an inclined plane, which, to be sure, goes round and round, and round and round, ascending all the while, till from the slits in the wall you find yourself on a level with the second story of the houses opposite, next with the third, then with the roof, finally with the chimneys, and eventually above them all; you are walking up into the air on a wide and well-paved road that turns round and round, and seems to have no end. Here and there at different turns are niches, and in the niches are ancient monuments covered with cabalistic devices, which turn out to be Runic inscriptions, brought from all ends of the kingdom, and put here for preservation. By-and-by, you come to a door in the wall on the left hand; the half of it is open, but reveals nothing within save darkness. If you have courage to plunge into this murky gulph and grope your way forwards, you will, perhaps, find a glass-

door on your right again, through which one ray of light struggles, and opening this, lo! a chamber with some very human-looking individuals in it. And this is the University library! Here, at the end of this long pull, on the top of the *Trinitatis* church, and soaring above all the metropolis, is the fountain of Danish learning! You march through interminable galleries, between bookcases, and remember, that far beneath you are the pulpit, and altar, and organ, and all other instruments of public worship. * * The spiral causeway sweeps past the gloomy entrance I spoke of, as wide and fatiguing and seemingly interminable as ever. Eventually you do come to the top, where there is a handsome observatory, once the home of Tycho Brahe. The view of Copenhagen and its environs from the summit of the Round Tower is thought the best in town, and on that account it is open one day in the week for an hour, when processions may be seen painfully toiling up this *Via dolorosa*, more gay and gaily dressed, however, than pilgrims on Pilate's stair. Peter the Great once drove a coach and four to the top, whither I think lighter-built *fjæres* might be permitted to convey the infirm, who else cannot enjoy the view."

The statuary of Thorwaldsen in our Lady's Church is of course described. With regard to Art, however,—and, we may add, to literature—Mr. Hamilton belongs to the class of observers who give us more words than ideas,—and who command small power over individual and characteristic epithet. This manner of expressing admiration without discriminative appreciation will hardly pass in the present day. Though Mr. Hamilton professes to have taken note of public amusements, we do not hear a word concerning Music in Denmark,—whether retrospectively concerning Weyse, who in his day was a celebrity, and who is still not overlooked when the art in the North is the theme,—or throwing light on the recent movements of Herr Gade, who—having been invited to Leipsic by Dr. Mendelssohn in consequence of his high musical promise—left Germany for his own country on patriotic motives when the Schleswig-Holstein war broke out, and has since been little heard of. Mr. Hamilton's sketches, again, of Danish literary characters are slight and vaporous. Far more earnest and substantial is his account of the life out of doors of the Danish gentlemen and ladies. With them, to be under the trees in fine weather seems very nearly as much of a passion as it is with Mr. Borrow's friends, the gipsies.—

"It is quite a serious duty to go to Deepark, and that right often: otherwise one would be at a loss to account for the number of vehicles that are set out for hire all of a sudden as soon as summer begins. Omnibuses run from several parts of the city, and many times a day; and if the weather be fine they are never empty. Inside the eastern gate is a long stand of cabs or flies, or whatever one may be pleased to call vehicles capable of holding a dozen or more people; and outside the gate is a perfect city of such conveyances. It is naturally not the custom for a solitary excursionist to hire such a machine all to himself; the plan is for a driver to wait till he has a sufficient complement of passengers, which does not take up much time on a fine afternoon, and then start, charging each a very moderate fare. All along the road, from Copenhagen to Deepark, it looks like company driving to a ball; and coming back in the evening, in the contrary direction, the vehicles follow close on each other's heels all the six miles. * * Besides, the steamers from Copenhagen to Elsinore set down at Deepark thrice a day in each direction, and they frequently carry hundreds at a time. I profess to admire extremely this habit of forest pilgrimage. It forms an integral part of Danish character, and so far is a unique trait. I know of no other nation who have the same simple love of the woods, and admiration of fine trees as such. Most continental chief towns have their neighbouring woods, parks, and gardens, where the inhabitants proceed in summer to drink tea and amuse themselves. Stockholm, for instance,

has also its glorious deer-park (Djurgården), combining all manner of scenery, forest, hilly, and cultivated; but I do not think the Stockholmers enjoy it as much for its own sake as the Danes do theirs: the former go to dance, hear music, see theatricals, &c., neglecting the beauty of the place itself; but the latter seem to have a thorough love of nature and nature alone. The tea-booths are forsaken as soon as creature-wants are supplied, and people let themselves loose amid the trees. And this is a passion quite as strong among those who spend all their lives in the country as among town-folk, as I subsequently had delightful experience of. * * I remember one, with some friends in whose house I was staying, calling at a farm-house in an out-of-the-way region of Hanover, and when we took leave, I was charmed with the good wife bidding us come back some day, and she would have the kettle carried up to the forest on the hill behind the house, to drink afternoon coffee. It would have been long ere an English or Scottish farmer's wife would have fancied such a thing a treat, and even in Germany my friends thought it much *Bildung* for a peasant woman; but in Denmark I have witnessed enough of such humble recreation, and been glad that they found it a pleasure. It may give some idea of the universality of this passion when I mention that early summer is called in Copenhagen the 'Deerpark time.' It would be as great an omission in the eyes of Danish children were their parents to neglect or find it inconvenient to have them transported thither when the season came, as it would be an offence to Scottish young people if the New Year's 'currant bun' were not forthcoming, or to English if they got no plum-pudding on Christmas Day. The remembrance of those trips to the forests is a weighty item of blessedness in after-life! We find in the diaries and letters of celebrated men that they evermore ascribe the greater share of their youthful enjoyment to those excursions; nay, I doubt not that it has some share in the formation of the national character. Being continued through every period of life, men past their prime have a satisfactory feeling in returning there with their families, and ruminating on the time of their own childhood. We find it plays an important part in all the little tales and dramatic pieces that deal more particularly with every-day life. For many weeks when I met any one of my acquaintance in the street, the first question used to be, 'Have you been in the woods yet?' This 'Have you been in the woods?' corresponds perennially in Denmark to our everlasting interrogation of last summer, 'Have you been at the Exhibition?'"

We will not dwell on such hundred-times-told tales as the mournful history of Struensee, once again narrated,—or the universal legend of Ogie the Dane sitting patiently in his rock-chamber under ground, waiting till his country shall again want him;—but in preference we will take another from the sketches of household life which give to this book its especial pleasantness.—

"One seldom sees thoroughly respectable-looking men-servants in Denmark: they are usually ill-dressed; liveries are but indifferent. At the same time, the apparel of many servant-women, however fresh and clean, is curious to a stranger. All country-born girls retain their peasant costume in town,—the bright stuff petticoats and jackets with still brighter ribbons hanging in abundance from the sleeves, and the long close bonnet-shaped white caps, with silken crown and flying streamers of ribbon. Thus it is always possible to tell a country-extracted servant girl from a town-bred maiden, even were there no difference in the colour and texture of their cheeks. The daughters of the island of Amak are in much request as handmaidens in Copenhagen; and they again are distinguishable even from rustic girls in general by the extra brilliancy of their dress. In addition to all the colours and alternations of red and white, and exuberance of ribbon glory, they are furnished with a deep border round the bottom of their gowns, similar in effect to a flounce. This border, which is about a foot in breadth (if that be a measure acknowledged by ladies), has usually a scarlet ground, and is embroidered with some amazing

tropical plants in some other dazzling colour. The effect is tremendous to a wish, making an appropriate finish to a prodigious commencement, with the clear snowy stockings and club shoes, buckles and all, emerging from below."

And now, for a picture of one of the many country-houses in which our tourist prosecuted his studies of Danish literature, and enlarged his experiences of Danish hospitality.—

"As all country residences in Denmark, of whatever size, have almost (with a very few exceptions) the same form, I may here give a short account of it. The house and offices are always close together; the former generally occupies one side of a court, and the latter the other three. In smaller 'courts,' particularly in parsonages and such like, all the buildings unite together, so that there is no division externally between the dwelling and out-houses. But in larger mansions, the dwelling-house usually stands alone in its glory on one side, the offices approaching, however, to within a very few feet. The offices sometimes run round the three remaining sides without any break; at other times, as in the present instance, there is a gap at each of the four corners, at two of which are gates leading from the avenues; at the other two, and those two next the house, are gates taking into the gardens. The offices are generally pretty extensive, so that the vacant area or court (properly so called) is also of wide dimensions. It is almost always causewayed, and otherwise left free, and there are evermore a multitude of animals going about it, dogs, horses, cows, goats, barndoor fowls, turkeys, ducks, and a legion of geese, the noisiest of all. * * The principal rooms of the mansion are invariably to the back, and look out upon the pleasure grounds, hence it is only when one goes to the front door on purpose, or peeps through the windows of the hall, that one sees the court-yard with its multifarious life and the industry of out-door servants. * * As the weather was favourable, it had been arranged that the whole party should go that evening to drink tea-water in a wood about an English mile from the house. I flatter myself, that, in addition to the general pleasure of the thing, this plan had been got up partly for the purpose of introducing the expected stranger at once to rural existence; I am vain enough to think so because it would only be of a piece with the rest of the kindness. It turned out at all events a charming trip. A carriage was ordered to convey the infirm or indolent and the tea-things, while all who were young and strong walked. The road led through a series of avenues and plantations all the way, till it brought us to a deep, dense forest, forming the boundary of the estate on this side; and here, in the midst of its primeval darkness, on the side of a steep acclivity, had been formed a small grove with table and benches and *fireplace*, all in the open air. A servant had gone before to light the fire and tidy up a little; the wood was blazing merrily when we arrived, and the kettle soon after began to sing; and its dozing ditty sounded novel, but well in harmony with the everlasting breathings of the forest. We made no haste to sit down to tea, for there was plenty to be enjoyed beforehand. I was shown the remains of an ancient castle in a field outside the forest,—a castle of great antiquity, but which had continued to stand until, if I remember aright, it was destroyed during the Swedish war. It also lay in the property, and I surmised there might have been some interesting discoveries made about its ruins, had any one chosen to take the trouble. At the moment, corn was waving all about and above the scene of former nightly revellings."

A word more on the manner of living in these Paradises of somewhat slovenly comfort.—

"As I mentioned, tea or breakfast was on the table in summer at six. All over the Continent, at least among the Gothic nations, it is usual to take a very slight *first* breakfast, but to make up for it by a substantial *second* one, or luncheon, as we should denominate it. In Germany, coffee is the invariable beverage with which they begin the day, but in Denmark it is as invariably tea, with which they merely eat a bit of bread-and-butter or biscuit. To the second meal, or luncheon, many of the Germans, at least about Hamburg and that region, drink a cup of tea to help down their solids; the

Danes, again, coffee. In both countries chocolate is occasionally met with. Where I now was, the hour for luncheon was ten, when a large supply of good things was served up,—every kind of cold meat and preserved meat, game, chicken, fish, &c. 'Thick milk' is a good deal used at this meal in summer; that is, milk which has stood till it has grown sour and thick; it is eaten with sugar and crumbled bread, and is much made use of by all classes at various meals. It is very cooling in hot weather. The principal kind of bread is rye-bread, which, by this time, I had learned to be very fond of. It is quite black in colour, and sour in taste. The Danes assert it is not to be met with anywhere but in Denmark; but I am a living witness to the contrary, for I have, most assuredly, seen the self-same thing in some districts of Southern Germany, although certainly the usual rye-bread one meets with in Germany is quite different. The Danes weary for it very much when they are in foreign countries, at which I do not wonder. I do not know the peculiarities of their method of preparing it, but I got so fond of it in time, as to eat it 'for eating sake.' It is generally much better in the country than in town. It is a pleasure to see a cottager's child carrying home a whole armful of the large black loaves, that contain the promise of eating and being full. Dinner here was served at two (the day of my arrival it had been delayed). After dinner came coffee, and the two together might occupy about two hours. Tea, always a substantial meal, followed about six or seven, and the final refreshment before ten."

A pic-nic on a solitary Danish island is pleasantly described:—from which we take merely a single incident—as artists use the word.—

"By-and-by we came to the only thing that could be regarded as the chief town of Bagø,—a hamlet of a few houses, some of which did not seem to answer any end but that of eking out the size of the place. This marked the vicinity of the church, an edifice we desired to inspect before quitting. It turned out to be a very ancient building,—about six hundred years,—showing that Bagø, even at that early period, had constituted a parish, and must have been tolerably inhabited. Before entering the churchyard, my attention was called to an arrangement at the gate, viz., a grating below the gate itself, over which it was needful to pass. Below the grating was a pit, or hole in the ground, about two feet in depth. The bars were thin pieces of iron, strong enough to bear the weight of a man, if he stepped upon them of a Sunday. The spaces between were about three inches each way. The design of the entire apparatus was to prevent animals from desecrating the churchyard with their unhallowed feet. * * We found the interior of the church itself exceedingly antique in fashion and colouring, and more contracted than I should have gathered from the outside, or expected from the population of Bagø. It was the perfection of an old Catholic church, with many quaint devices not remarkable for beauty. The wood had grown almost black, yet I scarcely think it dated from the foundation of the building. The pulpit was low and narrow. The altar occupied an unreasonable space in the small building, and was old and quaint and painful, like all the rest. Yet its ornaments were not neglected, or in bad preservation; all was clean and well attended to. A modern altarpiece had been put up in recent times, but I entirely forgot its subject or execution. The former one I did not forget so easily. It had not been banished the edifice when discarded at the altar, but had been removed to the other end of the church, and placed against the western wall, under the gallery, where it now hung neglected by everybody. It was one of those old, thoroughly Catholic pieces of sculpture, a Virgin and Child, both grievously cut out in timber according to the art of the Middle Ages, and appallingly painted and gilded. Aught more terrific it was not easy to fancy. This was the regular altarpiece, but there were also doors, or shutters, or what ecclesiastics may be pleased to call them, according to the regular custom in former times for defending the principal piece. These shutters remained closed during the week, but were thrown open for divine service, disclosing the main altarpiece in all its splendour, as well as some more or less elaborate designs on the inside of the shutters themselves; thus making a very broad front. In this case, the

figures on the shutters were some characters of holy writ, also wooden *bani rilievi*, were surrounded by angels and cherubs."

The ideas which might have been naturally suggested by finding so near a kinsman of the Spanish *retablo* close to the North Sea hardly seem to have occurred to our tourist:—who shows himself, indeed, throughout superficial rather than profound,—with his animal spirits in better play than his reasoning powers. To sum up,—though these pleasant volumes can in no respect perform the functions of a guide to Denmark, they may, as has been already said, tempt many persons to go thither in quest of fine wood-scenery and hospitable household entertainment.

Chronicle of the Grey Friars of London. Edited by J. G. Nichols, F.S.A. Printed for the Camden Society.

Mr. Nichols has rendered good service to the Society by the mode in which he has edited the MS. of the Grey Friars of London;—whose establishment in old times occupied the ground now so much better filled by what is generally known as the Blue-Coat School. In fact, that charitable foundation grew out of the abolition of the religious house at the period of the Reformation; and one of the points here dwelt on in a rather long Preface is, an endeavour to ascertain how far we are indebted to Edward the Sixth for the foundation of the place of instruction in question. On this matter the views of Mr. Nichols are rather new; for he contends that much less was due to the sovereign and his advisers than to the citizens of London. We cannot do justice to the observations of Mr. Nichols without making a quotation of some length,—but we shall be excused on account of the novelty and importance of the subject.—

"It is the pleasure of those who celebrate the origin of the school now called Christ's Hospital, to designate King Edward the Sixth as its special founder. Captivated with the beau-ideal of an amiable prince, a youth the patron of youth, a scholar the friend of scholars, such a theme, in such hands, has naturally amplified itself into a goodly Protestant legend, almost rivalling some of those of the earlier creed. An historical antiquary would receive little thanks if he ventured to brush rudely against the hallowed dew of so much loyal poetry and pious enthusiasm. Still, it will be evident from the preceding statement of facts that King Edward had very little to do with the foundation of Christ's Hospital. Both the house itself, and the revenues for its support, came from his predecessor, or were raised by the bounty of the citizens themselves; and we do not trace anything bestowed upon it in Edward's letters patent beyond the name by which it should be known. And that is nothing more than occurred in scores of other instances throughout the country—many a grammar school being named the school of Henry VIII., Edward VI., or Elizabeth respectively, merely because it was established (or in many cases remodelled) under authority derived from the sovereign. Moreover, Christ's Hospital was not founded as a school; its object was to rescue young children from the streets, to shelter, feed, clothe, and *lastly* to educate them—in short, to do exactly what in later times has been done by each individual parish for the orphan and destitute offspring of the poor. Any high-flown eulogies upon Edward's love of learning are consequently in this case wholly misapplied. It does not appear that he even assisted in what the citizens were doing at the Grey Friars. All that can be affirmed is, that he was the founder of Bridewell Hospital, and that he recognised Christ's Hospital and St. Thomas's, which the citizens had already set on foot: the former having been originally their own foundation, and the latter having become their property by purchase. The story runs that the king's attention was directed to this good work by a sermon preached before him by Bishop Ridley in the year 1552: and that in

consequence the king sent by the bishop a letter to the mayor, declaring his special commandment that the mayor should travel therein. There is no reason to doubt that the sermon was preached, or that the amiable king was anxious to fulfil the part required of him: but this was not until after the citizens themselves had done what they could, and found that they required further aid from the crown. Bishop Ridley himself, in his farewell letter to his friends, written shortly before his martyrdom, attributed the chief merit to the city magistrates; first to Sir Richard Dobbs, in whose mayoralty the renewed effort was made, and who invited the bishop into the city council chamber to advise with the aldermen thereon,—and next to his successor Sir George Barnes, whose 'endeavour was to have a House of Occupation set up,' and for that purpose procured the princely palace of Bridewell from 'that godly king, that Christian and peerless prince.'

On this and on some other matters of a similar kind Mr. Nichols runs counter to the opinions and statements of Mr. Trollope, the historian of Christ's Hospital; and the former is generally too careful an antiquary to advance anything hastily, or that cannot be supported by contemporary evidence.—If we have any objection to what Mr. Nichols produces of this description, and to the style in which he employs it, it is that he is too fond of minute details, and a little too severe in the use of them. The passage above, in which he speaks of "brushing rudely against the hallowed dew" of poetry and enthusiasm, is certainly an exception to our remark, as it is to his manner. It is not everybody who has the faculty of employing petty particulars in a way to give them prominence and interest; and for this reason, among others, we shall not think it necessary to follow the editor of the work in our hands through the materials which he furnishes for a new history of the origin, progress, and extinction of the Grey Friars in our metropolis. Let it ever be remembered to his honour, that the library was built and furnished with books at the expense of Sir Richard Whittington:—a plate of whose arms, derived from a fragment of the ancient edifice, is printed at the conclusion of Mr. Nichols's Preface.

With regard to the Chronicle itself we have little to say;—going over, as it does, a period which has been already well illustrated by the labours of Mr. Nichols in previous publications of the Camden Society,—such as the 'Chronicle of Queens Jane and Mary,' 'Machyn's Diary,' &c. In the volume before us we have much that applies to those two female sovereigns at an interesting epoch,—but we have not been able to find anything very material in the one narrative that is not to be traced in the others. All that relates to dates considerably anterior is given with unsatisfactory brevity, and does not set right any disputed points of history. In fact, the work is valuable chiefly for matters furnished on the knowledge of the writer himself,—who seems to have been one of the last of the brotherhood of the Grey Friars, and to have retained and continued the register of that body for some years after it was abolished by Henry the Eighth. In the earlier period to which his annals refer he seems to have been to the full as credulous as others of his fraternity; and he tells the old story of the Jew who in the reign of Henry the Third fell into a cesspool on a Saturday and would not be drawn out because it was his Sabbath, as if it were a real incident,—when we very well know that it was derived from the humorous satires of the Italian novelists, and that from them it found its way into the 'Comptes du Monde Advenux' (Compte xvii, Edit. Paris, 1572) and into many other tale and jest books.

To this portion of the volume before us it is evident that little attention is due; but when the

writer (his name has never been ascertained) adverts to incidents of a later period in the reigns of Henry the Eighth, Edward the Sixth, Jane and Mary (the last entry in September 1556), the details are fuller and more authentic. Not one of them, however, is narrated with the spirit and vivacity that generally belong to the account of a person who had been an eyewitness. The writer was clearly not very well informed in any respect; and he sometimes makes strange blunders as to the names of both places and individuals. As a proof of the dull, uninteresting manner in which he records events of the highest personal and historical importance, we quote the following relating to the execution of two persons of no less consequence than Bishop Fisher and Sir Thomas More.—

"Also this yere the xxij. day of July was the byshoppe of Rochester John Fycher beheaded at Towre hyll, and burryd in the churchyrd of Barkyne by the northe dore. And the xxvj. day of the same month was beheaded at Towre hyll sir Thomas More some tyme chaunceller of Yngland, and then was tane up the byshoppe agayne and both of them burryd within the tower."

On this we have to remark that, if other authorities are to be credited, neither date here given is correct. Fisher was beheaded on the 22nd of June (not July) 1535,—and Sir Thomas More on the 6th (not 26th) of July in the same year. (See Chalm. Biogr. Dict. xiv. 328 and xxii. 377, as well as Lord Campbell's Lives, i. 579). It is to clear up such difficulties as these that notes are required, because we know not how the discrepancies are to be reconciled. In this respect the volume is a little deficient. The notes are too few where valuable biographical points are to be settled, and too many where the text relates to parties of no sort of consequence in history or even in private life. It is very possible that Mr. Nichols did not think it necessary to dwell upon the illustration of matters within the cognizance of most people; but generally a single line would have been sufficient to show, as in the instance under consideration, whence the true date of Sir Thomas More's death had been ascertained. Lord Campbell takes care to correct the account of More's "recent biographers" as to the date of his trial, but he passes over any difference of statement as to the day of his execution. The dates in the two subsequent brief memoranda regarding the death of that gallant poet the Earl of Surrey appear to be accurate.—

"xxxviij. A. Thys yere the xijth day of December the dewke of Norffoke and the yerle of Sorre hys some were comyttyd unto the tower of London, and the dewke went be watter from the lorde chauncellers place in Holborne that was sometyne the byshoppe of Ely's, and soo downe un to the watter syde, and so be watter un to the tower; and hys sonne the yerle of Sorre went thorow the cytte of London, makynge grete lamentacion. * * Item the 13. day of Januarij was the yerle of Sorre browte from the tower of London un to the yelde-halle of London, and there he was from ix. unto yt was v. at nyght, and there had hys judgement to be heddyd; and soo the xix. day of the same month it was done at the Towre hylle."

When the chronicler uses the words "making great lamentation," it is for him a considerable stretch of his descriptive powers,—but even here he leaves us in doubt whether the "great lamentation" were made by the citizens or by the Earl. Of course we have no doubt on the point, because there is abundant evidence elsewhere of the manly character and courage of the Earl of Surrey; but Mr. Nichols seems rather timid in pronouncing such an opinion,—and only tells us, in a note, that "making great lamentation probably means that the sight of the Earl in disgrace caused great commiseration and lamentation."—The most curious portion of this chronicle relates to the progress

of the Reformation, which the writer watched closely;—but we meet with little information even upon this matter that is not to be found elsewhere, and usually stated with more animation and effect.

Lotos-Eating: a Summer Book. By G. W. Curtis. Bentley.

'Lotos-Eating' is not—as the title and the author's previous works would lead the reader to expect—a book of Eastern life. It is the record of a summer spent among the lakes and mountains, the country houses and pleasant places of America. In style and thinking it bears a certain family likeness to 'Nile Notes' and 'The Wanderer in Syria'; but the colours are less glowing, the poetic forms less Oriental,—as they should be when the artist has to deal with themes so sad and sober as those here chosen. The splendours of language which seem native to the sun and air of Damascus would raise a smile if gravely delivered under the colonnades of Saratoga,—the romantic raptures which pass for poetic susceptibility on the lagoons of Venice would sound absurd on the shores of Lake George. Mr. Curtis knows better than to paint a Cleopatra and a Bostoniense, an Emir of Lebanon and a New Yorker, with the same pigments.—Not that this "Summer Book" is dry and literal. America, as we have often remarked, offers a fine field for the literary artist. That country has a character of its own,—its scenery has a poetry and an expression never yet done justice to in prose or in verse. Vastness, grandeur, hoar antiquity, newness of life, are terms which find in it their highest illustrations. The banks of its mighty rivers are haunted by the spirit of an extinct civilization. The mounds of the Mississippi suggest the tale of a race less known than that of Assyria—present us with ruins more primitive than those of the Pelasgi. Are not the Aztec cities as fascinating to the imagination as the pyramids of Egypt or the cemetaries of Etruria? Is the City of the Sun less seductive than the dwelling-places of the Eastern fire-worshippers? What has Europe, in all the fullness of its historical and legendary lore, more darkly and romantically suggestive than the story of the Red Men—of those sturdy savages who in ages too remote for tradition swept away the cultivated race whose remains still arouse the traveller's wonder and admiration in the interior valleys of America?—who converted cities and gardens into forest and hunting ground, and on the ruins of forgotten arts, sciences, and literatures planted themselves and the savage virtues that sages and lawgivers still profess to admire—their picturesque forms, their melodious language and glowing imagery,—and whose decline before the new and harder civilization which has invaded those shores, as if to avenge the old, though slow, is so inevitable, that human subtlety can devise no means of stopping it? Every lake and forest in the States is haunted with the traditions of this expiring race. Is there no food for the imagination here—no mythical past to revel in—no tragic and romantic possibilities for literature and art? If America be yet without a written Poetry of the highest kind, it is only because the Poet has not arisen.

We must not lead the reader to suppose that Mr. Curtis has realized such impressions of America,—or even that he has felt them. While he is essentially American in character—loving and proud of his country—the essence of his book is European. His reminiscences mix with and rule his observations. Sailing up the Hudson, his thoughts are on the Rhine. At the peak of the Catskill Mountains he tells us of the sunrise on the Rhigi. Loung-

ing and gossiping at Saratoga his talk is of Baie. Riding to Niagara his mind is on the road to Venice. This mosaic-work of ideas, scenes, and feelings makes the book very pleasant to follow. The reader becomes himself a lot-eater:—yet we are not sure that when he has got to the end of this little book he has not obtained a more vivid, accurate, and enduring impression of American scenery than could have been conveyed to him by hard and local lines, however perfect the daguerreotype used in their transfer to his mind.

We begin our extracts from a chapter on the Hudson and the Rhine.—

"The difference between the rivers is that of the countries. The Rhine is a narrow belt of turbid water, winding among the vineyards that wall it upon each side. In its beautiful reach between Bingen and Bonn, the only beautiful part of the river, except near Lake Constance, it has no shores but vineyarded hill-sides, and occasionally a narrow grain-field in front of them. There are no trees, no varieties of outline; and the vines, regularly planted and kept short for wine, not left to luxuriate at length, for beauty, are a little formal in their impression. The castles—the want of which is so lamented upon the Hudson shores—are not imposing, but romantic. They are rather small and toy-like, and stand like small sentries upon small hills commanding the entrances to small valleys. But they are interesting enough to make their own traditions. * * The Rhine is the theme and mistress of romance and song—although, to many of us, that fame be only traditional. The Rhine songs, both those which directly celebrate its beauty, and those which are ballads of life upon its banks, are among the most sonorous in the songful German literature. It is the Rhine wine, pure Rhenish, the blood of the life, that blooms along these monotonous hill-sides, which is the wine poetic, that routs all the Temperance Societies. The foliage of the vine itself is fair and lustrous. It wreathes the hot hills with a gorgeous garland, and makes the day upon the Rhine a festival. Then the old crumbling castles, if vague in fame, are so much the more suggestive; and from one shattered buttress to another, miles away on a distant hill-top, the gay vine-garland sweeps, alive now, as much as ever; and by the vivid contrasts softens the suggestion and deepens the delight. Near St. Goar you glide under the rock of the Lorelei. Henry Heine, in one of the most tender of his songs, relates its mournful tradition, which is the most beautiful and wildest of the Rhine. * *

I know not what it presages,
This heart with sadness fraught;
'Tis a tale of the olden ages,
That will not from my thought.

The air grows cool and darkles,
The Rhine flows calmly on,
The mountain summit sparkles
In the light of the setting sun.

There sits in soft reclining
A maiden wondrous fair,
With golden raiment shining,
And combing her golden hair.

With a comb of gold she combs it,
And combing, low singeth she,
A song of strange, sweet sadness,
A wonderful melody.

The sailor shudders as o'er him
The strain comes floating by;
He sees not the cliffs before him,
He only looks on high.

Ah! round him the dark waves flinging
Their arms, draw him slowly down,—
And this with her wild, sweet singing,
The Lorelei has done.

Mendelssohn was to have written an opera upon this story, and had already commenced it; but the King of Prussia, who is fond of the classics, ordered the composer, who was the royal director of music, to write an overture and choruses for the Antigone. We have lost in that opera the companion of Don Giovanni: a different kind, of course; for Mozart was all melody, and Mendelssohn had only rhythm. In his music the melody is like a faint perfume in a dreamy south wind. How long must we wait for another fine ear to detect and interpret those weird melodies of the Lorelei? These are the genuine delights of the Rhine. They are those of romantic association and suggestion. They are those which

are only possible in an old and storied country. It is not what you see there, but what you feel through what you see, that charms you. The wild grape in our woods is pleasant from the association with the Rhenish vineyards, and they in turn from their association with the glory of the grape in all literature and tradition. * * I know that romance is in the poet's heart, and not in the outward forms he sees. But there is a technical material of romance—the moonlight, a ruin, an Italian girl, for instance—which is useful in begetting a romantic mood of mind, as a quotation will often suggest verses that haunt you all day long. And it is in this material that the Rhine is so rich. The Hudson, however, is larger and grander. It is not to be devoured in detail. No region without association is, except by science. But its spacious and stately character, its varied and magnificent outline, from the Palisades to the Catskill, are as epical as the loveliness of the Rhine is lyrical. The Hudson implies a continent behind. For vineyards it has forests. For a belt of water, a majestic stream. For graceful and grain-goldened hills it has imposing mountains. There is no littleness about the Hudson, but there is in the Rhine. Here everything is boldly touched. What lucid and penetrant lights, what broad and sober shadows! The river moistens the feet, and the clouds anoint the heads, of regal hills. The Danube has, in parts, glimpses of such grandeur. The Elbe has sometimes such delicately pencilled effects. But no European river is so lordly in its bearing,—none flows in such state to the sea."

Of the way in which Mr. Curtis lights his path in America by gleams from his European memories, we will present an instance. He is rushing by train from Albany to Niagara,—and is speaking of the romance of railways. He says:—

"The straight lines piercing the rounded landscape are essentially poetic, and the fervid desire of sight and possession which fires the mind upon approaching beloved or famous places and persons, takes adequate form in the steam-speed of a train which, straight as thought and swift as hope, cleaves the country to the single point. In the wild woods we do not insist upon the prosaic character of the railroad, because we wish to hurry through; and no one, I believe, not even the poets, sigh for the good old times of staging from Albany to Niagara. But, in Europe, in lands of traditional romance, it appears at first very differently. A railroad to Venice! 'Heaven forefend!' said I, as I lumbered easily out of Florence in a vettura, comfortably accomplishing its thirty miles a day. 'Heaven forefend!' said I still, as we climbed the Apennines, and descending, rolled into quaint arcaded Bologna, and listened beneath Raphael's St. Cecilia, to hear if no spirit of a sound trembled from the harp-strings. 'Heaven forefend!' said I still, as we jogged along the Lombard post-roads, green and golden, and glittering with the swaying of vines in the languid wind, hanging from the grave, stiff old poplars, like beautiful, winning, bewildering arms of loveliness, caressing whole perspectives of solemn Quaker papas, and festooning the road as if the Summer were a festival of Bacchus, and a jolly rout of Bacchanals had but now reeled along to the vintage. 'Heaven forefend!' said I, as we tramped through the grassy streets of Ferrara, mouthing uncertain verses from Tasso, and utterly incredulous of Byron's fable of songless gondoliers beyond; and still, 'Heaven forefend!' said I, as by the many-domed cathedral of St. Antony, we mingled in the evening Corso, and straining our eyes for the University of Padua, alighted at the hotel, thirty or forty miles from Venice. But when, the next morning, I opened my eyes, and, eschewing the end of dreams, said to myself, 'You are thirty miles from Venice,' I sprang up like one whose marriage-morn has dawned, and cried aloud, 'Thank God, there is a railroad to Venice!'"

Near this passage we have one of mingled poetry and satire.—

"I rushed along on a day that veiled the outline of the landscape with scudding gusts of mist, through the most classical of all American regions,—through Rome, and Manlius, and Syracuse, and Camillus, and Marcellus; ruthlessly on, through Waterloo, Geneva, East Vienna, Rochester, Cold Water, Chili,

(natural neighbours!) Byron, Attica, and Darien; then drew breath enough to wonder, that with such wealth of names inherited from the Indians, we so tenaciously cling to the glories of old fables to cover the nakedness of our newness; and saw, at the same moment, that we had left classicality, that we had overtaken a name peculiar to our continent, and had arrived at Buffalo! Why not Bison, Ox, or Wild Horse? And this, too, with the waves breaking along the shore of Lake Ontario not far away, a majestic and melodious Indian name, hitherto unappropriated to a city. No wonder that the Buffalo sky thundered and lightened all night from sheer vexation at its loss. I awoke at midnight to the music of a serenade that was vainly striving to soothe the tempest, and later, the angry clash of fire-bells stormed against the storm. But it was not comforted or subdued. Still, in the lull of the music, and the pauses of the bells, I heard it muttering and moaning as it glared: 'I, that am Buffalo, might have been Ontario.'"

From so cordial a lover of external nature it may be interesting to our readers to see a contrast drawn between the Old World and the New. Thus writes the American tourist.—

"Space and wildness are the proper praises of American scenery. The American in Europe, with the blood of a new race and the hope of a proportioned future tingling in his veins, with a profound conviction that Niagara annihilates all other scenery in the world, and with a decided disposition to assert that Niagara is the type of the country, proclaims the extent of that country as the final argument in the discussion of scenery; and bears down with inland seas and the father of waters, and primal forests and Prairies and Andes, to conclude his triumph. In the general vague vastness of the impression produced, this is a genuine triumph. But it is a superiority which appeals more to the mind than to the eye. The moment you travel in America the victory of Europe is sure. For purposes of practical pleasure we have no mountains of an alpine sublimity, no lakes of the natural and artificial loveliness of the European, although one of ours may be large enough to supply all the European lakes. We have few rivers of any romantic associations, no quaint cities, no picturesque costumes and customs, no pictures or buildings. We have none of the charms that follow long history. We have only vast and unimproved extent, and the interest with which the possible grandeur of a mysterious future may invest it. One would be loth to exhort a European to visit America for other reasons than social and political observation, or buffalo hunting. We have nothing so grand and accessible as Switzerland, nothing so beautiful as Italy, nothing so civilized as Paris, nothing so comfortable as England. * * Then we have no coast scenery. The Mediterranean coast has a character which is unequalled. The sea loves Italy and laves it with beauty. It has an eternal feud with us. Our shores stretch, shrinking in long, low flats, to the ocean, or recoil in bare, grey, melancholy rocks. Our coast is monotonous and tame in form, and sandy and dreary in substance. Trees refuse to grow; fruit yearns for the interior; a sad dry moss smooths the rocks, and solitary spires of grass shiver in the wind. But the Italian sea is mountain shored: and all over the mountain sides the oranges grow, and the tropical cactus and vines wave, and a various foliage fringes the sea. You float at morning and evening on the Gulf of Salerno or the Bay of Naples and breathe an orange-odoured air. The vesper bell of the convent on the steep sides of the Salerno mountains showers with pious sound the mariners below. They watch the campanile as they sail, and a sweetness of which their own gardens make part, follows their flight. You can fancy nothing more alluring than these coasts, and nothing more mysterious and imposing than the mountains of Granada looming large through the luminous mist of the Spanish shore. This last is the scenery of Ossian. All this implies one of the grandest and most beautiful natural impressions, and one of which our own sea-coast is totally destitute. And it is only an illustration of the absolute superiority of European scenery, in very various ways. The tendency of American artists towards Europe as a residence, is

based not only upon the desire of breathing a social atmosphere, in which Art is valued, or of beholding the galleries of fame, but also upon the positive want of the picturesque in American scenery and life. Water and woods and sky are not necessarily picturesque in form, or combination, or colour; and here again there must be beautiful details, and the human impress of Art upon them, to satisfy the sense that craves the picturesque."

There is a certain amount of truth in the last sentence of this paragraph,—but it is not the whole truth. Real art, like real poetry, creates its own materials. It seeks the beautiful and the interesting, no doubt; but nature is beautiful everywhere, and human emotions never fail to interest. Mr. Curtis thinks that "America is only a splendid exile for the European race"—chiefly because it is not ideal, legendary and romantic. But how is it ever to become so if the idealizers are encouraged to run away with their genius to Europe?

Narrative of the Burmese War in 1824—26.
By Horace Hayman Wilson, Prof. of Sanscrit in the University of Oxford. Allen & Co.

THE war described in this volume was one of those struggles forced on the British Government partly by the attitude assumed by the Burmese, and the assumed necessity of defending the English possessions against further invasion. Into the morality or policy of our wars in India there is no necessity for our entering on the present occasion. The ethics of Empire are amongst the most unsettled branches of Moral Philosophy,—and the history of India would furnish many problems to perplex the most acute casuist. It is satisfactory, however, to know, that for a long time past great exertions have been used to make our authority in the East a source of advantage and civilization; and it is almost certain that the fall of our power in Asia would be a cause of great calamity, and the producer of dire anarchy. The perception of this latter fact reconciles many persons to our sway who look on particular acts as deserving of condemnation. One of the best means of moralizing our rule in India will be, to keep up the supervision of the English public,—and this can be done only by making Indian questions interesting to the reading portion of the community. A vast deal remains to be done to popularize and diffuse the literature of the Anglo-Indians. Heaviness is the besetting sin of most works on India,—though there are exceptions. We could wish that more graphic literary talent were brought to bear on India:—there are many chapters in its story as interesting as those of Clive and Hastings. Mr. Macaulay might bear in mind how much he could accomplish for illustrating the modern history of India. "The Wellesleys in India" would surely be a subject as worthy of his pen as the deeds of Clive or of Hastings.

We are led into these remarks from observing the very dry and meagre style of the present volume. The name of Prof. Wilson on the title-page led us to expect a more valuable work. The narrative is summary and succinct to a fault. It wants breadth of view and fullness of illustration. It is a cold analysis of the facts of the campaign, and little else. It does not rise to the tone of history, and no attempt is made to interest the reader in the incidents of the struggle. The volume is a mere reprint of portions of a quarto volume that appeared at Calcutta in 1827, with the addition of a few notes of no great importance. The present state of our affairs in the East has induced Prof. Wilson to republish this narrative:—but since its original publication there has been a revolution in English historical literature. Such a quantity of talent has been brought to bear on the art of

narration in both civil and military affairs, that the public taste will not now-a-days tolerate the dry and formal narrative which thirty years ago would have been accepted. The reading public now require copious details, full, various, and interesting,—and a narrative written with vivacity. As Grote and Thirlwall have raised the public taste in reference to ancient history,—so the writings of Macaulay, Napier, and several of the French historians, have shown that contemporary history can be written so as to instruct and please. Hence, a work like that before us cannot hope to command success, notwithstanding Prof. Wilson's great and well-known attainments in Anglo-Indian literature.

In the conclusion of the 'Narrative' we find a short summary of the results of the war, which painfully illustrates what a heavy penalty we pay for our overgrown empire in the East.—

"Thus terminated a war, which had inflicted very severe penalties on both the belligerent parties: on the British, by a heavy pecuniary expenditure and awful loss of life; and on the Burman empire, by an equal sacrifice of men and money, and by the perpetual separation of some of its most highly valued dependencies. The expense of the military operations had greatly exceeded all anticipation, and had been, in some respects, unnecessarily wasteful, especially in the instances of the armaments in Kachar and Arakan, which were wholly disproportioned to the opposition to be overcome or the objects to be accomplished. A large portion of the expenditure, however, arose out of misinformation with regard to the resources of the Burman kingdom, which, instead of being adequate to the support of the troops, proved to be wholly deficient; and the army was consequently entirely dependent upon supplies from Bengal and Madras, which had to be conveyed by sea, by a tedious and most expensive transit. The cost of the war, has, however, been over-rated; and, judging from the published accounts of 1824-1827, it probably did not exceed five or six crores of rupees, or five millions sterling. The loss of life was a more serious consideration. The mortality amongst the native troops in Ava and Arakan is illustrated in the notes annexed to these pages. For that of his Majesty's regiments, we have the authentic documents of the army medical department, presented to Parliament in 1841. From these, it appears that, within the first eleven months after landing at Rangoon, nearly one-half the Europeans died; and that a similar rate of loss occurred in the subsequent operations at Prome and to the northwards. In like manner, in Arakan, at least three-fourths of the European force perished, and of those who survived, few were again fit for service. Altogether the deaths nearly equalled the number of British troops originally employed; so that, but for the reinforcements which from time to time arrived, the whole would have been annihilated. Of the loss thus sustained the casualties in action, although numerically small, yet bear a very large ratio to the invading force, being nearly equal to that suffered in the peninsular war, the latter being about four, the former about three and a half per cent. The proportionate loss by disease was infinitely greater. In Arakan the mortality was attributable entirely to climate, for there the campaign was short, the supplies were sufficient, and the troops but little exposed. In Burma the climate was comparatively innocuous, for all prior and subsequent experience have established the superior salubrity of Rangoon and the Tenasserim provinces to other parts of India within the tropics. At the same time the season of the year is to be taken into account, and the severity of the exposure which the troops underwent. Their being repeatedly in the field during tropical rain, their daily marching through inundated fields, and their bivouacking unsheltered amidst mud and water, were trials to which no European constitutions could be subjected with impunity, and when to this cause of sickness was added unwholesome and insufficient food, it need not be matter of surprise that fevers and disorders of the digestive organs should have remorselessly moved down the ranks of the British force at Ava. In the words of Major Tulloch's report, however, we may conclude 'that a useful

lesson may at least be learnt in the event of future warfare in the Burman country as to the necessity for commencing operations at the season best fitted for taking the field, and of being provided with the means of proceeding rapidly through the delta of the Irrawadi, to the vicinity of the capital, where military operations can be carried on by Europeans without that injury to health and constitution which for a time paralyses their efforts in the lower division of the empire. With these precautions and a due attention to the troops being made independent of local resources for their supplies, it may be anticipated that a very moderate force of Europeans would be able to accomplish what on this occasion employed at Rangoon and Arakan the combined efforts of twenty thousand men; of whom not more than a tenth part could ultimately be brought into the field in the actions which decided the fate of the empire."

We perceive that Prof. Wilson is about to publish a collection of his *Miscellaneous Essays on the History, Religion, and Literature of India*,—and we look forward to its publication with interest.—The present volume is neatly got up.

Democritus in London; with the Mad Pranks and Comical Conceits of Motley and Robin Good-fellow: to which are added Notes Festivus, &c. Pickering.

THIS book is by no means in the common form, or according to the established order, or its writer would probably have told us on its title-page that it is by the author of 'Merrie England in the Olden Time,' instead of putting forward the fact sideways in a preface which will say little except to the initiated. The latter, indeed, may recollect, that eleven years ago [*Athen.* No. 739] there appeared two quaint volumes of antiquarian knowledge and old-world merriment, jingles appealing stirringly to the musical sense of the past, rather than the present, generation, and facts touching ancient London,—with all which we endeavoured to make our readers merry at Christmas time. This 'Democritus in London' may be described as a further draught on the same racy and not universally accessible commonplace-book—cast in another form,—a poem into which every imaginable subject is tumbled and in which every conceivable metre is employed—garnished with foot-notes of ampler bulk than the text—which, like the text, are satirical, philosophical, poetical, and critical,—a production, in short, belonging to the family of 'The Doctor.' The race seems rather on the increase, though it might have been thought that life was just now too rapid in its motion and too practical in its aims to offer large scope for the pleasant fooling of cell and closet hermits,—and that this "Democritus" might have more fitly been put forth in the days when poems were arranged so as to take the printed form of true lover's knot, or pentagon, or other "mysterious and hieroglyphical" figure. The 'English Droll' (to accept the poet's own self-appellation) who wanders up and down London, now with his tongue in his cheek, now with a tear in his eye, is accompanied chorus-wise by weeping and laughing philosophers,—who cram the commentary on his travelling sketches with anecdote, allusion and verse. We shall at once give specimens of the latter,—being alike unable and unwilling to present any better "argument" of this odd book. The following is not in the new style of no-meaning,—but, in its meditative way, it is none the worse verse for being intelligible.—

Wish.

One of those neat quiet nooks
That into a garden looks
Give me for myself and books,
And let it be
Where resounds the huntsman's horn,
Where wave fields of golden corn,
And the birds sing to the morn
Right merrily!

Round the walls of my retreat,
Pictured, let the poets meet,
Whom to look upon is sweet,
And fondly mark
How, in each expressive face
(Tinged by joy or sorrow's trace)
We the mind immortal trace,
That heavenly spark!

Charm'd by fancy, taught by truth,
Ye were dear to me in sooth
In the green leaf of my youth!
Now in the sea,
Better known and understood,
Ye are still more wise, more good
Solacers of my solitude!
And doubly dear!

Ye have made (it else had been
A troubled sojourn!) life serene,
And strewn my path (not always green!)
With fairest flow'rs,
Immortal blossoms of the mind
In beauty born, by taste refined,
Garlands gloriously entwined,
For lonely hours!

Freshen'd by the morning dews
Let a friend who loves the Muse
His well-temper'd wit infuse,
And tell the time
(Seated in my woodland shade)
When we two together stray'd
Making vocal grove and glade
With wizard rhyme!

And having struck the balance fair
Twixt what we are and what we were,
And reckon'd how much cross and care
Our path beset,
With what strength (not ours) we've striven,
Can we hope to be forgiven
What we humbly owe to heaven
If we forget?

By way of the most entire contrast, we will draw upon another note for one of the most complete specimens of jingle that we have encountered for many a day. Protestant and Papist may alike appreciate the wonders of its Macaronic rhyme.—

"The Guildhall Banquet on Lord Mayor's Day, 1850, was enlivened with much official tumbling. The vast refectory resounded with cheers and laughter as the ministerial and judicial Joe Millers rang their satirical changes on Pope Pius and his Archbishop of Westminster. The following lyric, by the Laureat, (to the tune of 'O, such a day,') arrived a little too late to be chanted in character (see 'Tom Thumb') by the Lord * * * .—

Candlesticks with lighted wicks, Cardinal, and Crucifix,
Fio Nono sends (*pro bono*) with his papal Bull—
That this, alas! should come to pass—We're in a proper
Pusey-flap!

Of Pusey's *ruces*, heavy news! in England's measure full,
Soon here the Pope will (give him rope!) sit in pontificalibus,
(His gouty toe John Bull, (*grand sot*!) devoutly sucking,
shall be buss'd;
More shocking still! and have a grill of heretics (O fie!)
again,
And bring us—what?—a powder-plot, Guy's tinder-box,
and Guy again!

Altar, Chancel, (gracious powers!) strewn with fair and
fragrant flowers—
(In our noses every rose is Puseyito-perfume!)
Anthems breathing (well-a-day!) horrid, monkish, melody!
(I'd rather now a Flemish frow hear warble 'Buy a
Broom!')

Rome-ridden Denison, you don't deserve that benison,
Reformation's toothy rations turtle soup and venison!
Pusey too, the same to you! and all (God save Victoria!)
Who say she's not (I'd have 'em shot!) the Church's upper
story, ah!

O, Bishop Ullathorne (in the side of Bull a thorn!)
Sent to fry us! post to Pius, varlet! lend the van—
O, Bishop Beverley (who thought to coax us cleverly!)
Brush with Brother Brummagem as quickly as you can!

Scarlet Tile, quit Britain's isle, or else (tile territorial
To swallow up our 'loving cup,' our turbot and John Dory
all!)
Your owner will from Tower Hill to Pius at the Vatican
Have soon to go to kiss his toe, if, minus head and hat, he
can."

In the text we have the rich-and-poor question flown at, played with, and reasoned upon once again,—lamentations over the bygone glories of Bartlemy Fair,—also, courses of rhyme about citizens and city dinners, which "Democritus" seems to have largely frequented. For one of these he furnishes a lyric on a subject of English history, which might have come out of the *Ingoldsbys* collection.—

Scene XII.—Mercers' Hall.

The Master of the Mercers' Company, and the New Royal Exchange Committee at their desert and wine. Mr. Pumpkin Plethoric in the Chair.

Song, Mr. Pumpkin Plethoric.

Jolly Queen Beas had an appetite stout,
Her Majesty too was a great diner-out,
The court and the city, the country and town
Found it no joke entertaining the Crown!
With Robin, "sweet Robin!" and Burghley and Bacon
Her mutton the Queen had alternately taken;
And fearing the cits might with jealousy burn,
She promised to give Thomas Gresham a turn!
A merchant was he of princely degree,
With gold in his coffers and ships on the sea,
So, gamesome and gay, on a Michaelmas Day
She rode, with his good things old gooseberry to play!
Her silk (the fine girl's!) was powder'd with pearls,
And crown'd was her wig, with his carot's curls!
Her fan was of feathers, her collar of gold;
She sparkled like Sheiso's proud sovereign of old!

Her ruff was of lace, and as to her face,
Time had made very free with her Majesty's Grace!
Her teeth had fall'n out and her cheeks had fall'n in
While bringing together her nose and her chin!

As Bow's merry bell hailed the pious Pucelle,
Deep toll'd in her ear Mary's last dying knell!
Her pulse it beat quick and her heart it grew sick,
And Essex, her pet, in his neck felt a crick!

The halt and the blind, the crooked inclined,
All who a hump had betwixt her and behind,
Were put out of sight lest Her Majesty might
Than her own royal self see a still greater fright!

Bareheaded and cropp'd, Sir Thomas he dropp'd
On his dutiful knee when the cavalcade stop'd,
Sir Walter his gown for a carpet throw down,
Her Grace gave a smile and her Favourite a frown!

The banquet was rare with the choicest of fare,
The fish of the sea and the fowls of the air;
Old English Roast Beef was a lion let loose,
But the lion of all was a Michaelmas Goose!

In spring it had been a goosing and green,
But autumn had fatten'd it up for the Queen!
'Twas barley and barn from Sir Thomas's farm,
Stuff'd to a miracle! done to a charm!

Quoth the Queen, "Cock and Pie! we'll a merry-thought
try."

Next off hopp'd a leg, then two wings took a fly!
And she swore in plain prose the episcopal nose
Her banquet should bring to an orthodox close!

In the silver tureen was no apple-sauce seen,
And the ghost of the Goose look'd agast at the Queen!
Then after a toast, just to keep down the roast!
Her Grace thus proclaim'd to her citizen host:

"Now, hear our command! at the feast of St. Michael
Let true loving lieges henceforth do the like all;
In memory of this, be their banquet for aye
A Royal Roast Goose upon Michaelmas Day!"

One specimen of the prose,—and we must have done.—

"The old-fashioned village abounded in objects both serious and mirthful. The ivy-mantled church, with its Gothic porch and curiously sculptured chancel; the rural churchyard, full of quaint records of life and death, of earthly suffering and heavenly hope; the apostolic, primitive pastor, poor in this world's wealth, but rich in the affections of his flock; the daisy-dappled green; the decent almshouses with their trim little gardens; the poor-house; (not, in those days, a prison-looking, unsightly edifice!) the stocks and the pound, for vagrants on two legs and on four! Then the village oddities! The apothecary and his piebald pad; the lawyer, tinkering one legal loop-hole and making two! the barber; (a peripatetic gazette!) the schoolmistress, (spectacled, dreaded dame!) and the pedagogue, of whose birch and ferule the village urchins stood in fear! Resplendent with tarnished gold and true blue creaked the signs of the 'Rodney's Head' and the 'Admiral Benbow.' An earnest of good entertainment were the bronzed cheeks, flaring eyes and copper noses of those terrible old tars! The traveller enjoyed excellent cheer beneath the wide-spreading ancient elms that shaded their once hospitable portals, and a no less hearty welcome awaited him at the ingle when the faggots blazed and the nut-brown ale and the merry song went round! Their busy Bonifaces how good-humoured and rosy; their comely hostesses how accommodating and courteous; their buxom barmaids how simpering and obliging; their brace of boots how *bonhomieish* and urbane! The Village in the olden time was a well-ordered community, delighting in social intercourse and kindly offices. It had its good-for-nothings, but these were only a few dark spots in the bright landscape, now rooted up and obliterated for ever!"

Those whom 'Democritus in London' con-

cerns will find no difficulty in gathering an idea of the nature and quality of its semi-serious, antiquarian, and scholastic banter from what has been said. For the rest of mankind, no cut-and-dry analysis, no step-by-step description of its fable and its contents, its moral and its manner would render the former intelligible or the latter defensible. The humourists must be felt rather than learnt,—adopted by instinct and sympathy rather than defended by reason. Not all among them, moreover, have that "savour of life unto life" which will carry their names beyond the limits of their own half-century. Whether "Democritus" possesses such vitality may be left as a question to the decision of our children's children.

The Life of King Alfred. By Dr. Reinhold Pauli. A Translation revised by the Author. Edited by Thomas Wright, Esq. Bentley.

HAVING already described Dr. Pauli's 'Alfred' in the original text [*Athen.* No. 1266], we need not further expatiate on the substance of the work as now translated. That it deserved an English dress, both in right of its subject and in virtue of the diligence and good feeling shown in its composition, will have appeared from the tenor of our remarks on the German volume.

It remains, therefore, merely to speak of what especially belongs to its present appearance. The version now published has passed through two hands;—the first, that of an anonymous translator, whose work, the title-page says, has been "revised by the author,"—the next, that of Mr. Wright, by whom it has been "edited." His share of this latter process he describes "in justice to himself" as a very limited one,—the text having been placed in his hands "as it was passing rapidly through the press." This, it will be seen, was not the best way of obtaining whatever advantage might have been derived from the supervision of a competent English editor:—and it may be added, as a circumstance affecting the party selected for this duty, that whereas Dr. Pauli borrows a great part of his narrative from the "Life" by Asser, the authenticity of which in the main he, in common with Dr. Lingard, Lappenberg, Kemble, and other scholars, maintains,—Mr. Wright in his 'Biographia Britannica' had already taken the exceptional position of declaring the composition spurious,—and, as we learn from his brief "Editor's Preface" to the present volume, still adheres to his "own suspicions." The editor of a foreign work is not, of course, expected to agree in every point with the opinions or authorities which it may advance:—but it is at least unusual to assume the introductory office in a state of total dissent on material grounds, which must tend to produce a constant antagonism with the original.

This, however, is rather understood than shown at much length in the present instance. Mr. Wright's contribution to the book is limited to the Preface aforesaid,—to the addition of some occasional notes, nineteen in all, "on matters which seemed to require explaining to English readers,"—and to altering the orthography of well-known Saxon names, such as Alfred, Edward, &c., which he has properly, as we think, restored to the forms already familiar to us. His Preface, besides a civil notice of Dr. Pauli's merit, qualified by an intimation that he overrates his hero and by the protest against Asser already mentioned, touches slightly on the character and position of Alfred. After describing him as "rather a restorer than a creator," Mr. Wright goes on to aver that his chief "celebrity" and the long and warm attachment of the English to his memory were due to the "circumstance" of "his having become for the sake of his country's freedom a homeless

wanderer in the woods, exposed to all adventures and dangers of the ordinary outlaw. Our Anglo-Saxon forefathers," he continues, "had a peculiar attachment to the character of the outlaw; and they loved to trace their heroes in such adventures as were said to have befallen the king in the wilds of the Athelney." Looking, however, beyond the popular legends to other signs of the estimation in which Alfred's memory was held, in his character of king, lawgiver, and patron of learning—an estimation proved by the very error of national faith which has made him the author of institutions, the builder of cities, and the founder of universities which either existed before his day, or did not arise until long after him,—this view of the editor's, however ingenious, may be termed somewhat questionable. It might, indeed, be asserted with at least equal plausibility, that the popular gratitude and admiration won by Alfred's great qualities and good deeds were gradually embodied by the minstrels and story-tellers of an imaginative race in those mythic forms of decoration with which it is the tendency of all rude ages to envelope the names of departed worthies.

Of the editor's nineteen notes, "on matters which seemed to require explaining," there are two only (pp. 42 and 281) which can be said to explain anything,—and one (p. 335) in which a trivial mistake of Dr. Pauli's is corrected. The rest merely contain expressions of dissent from the latter's conclusions or distrust of the authorities which he cites,—and in the greater number of cases the reasons for differing are not stated.

The translation is not of the best kind. In merely cutting open the leaves, we fell upon a dozen sentences which at once struck the eye as ungraceful or wanting in just expression,—and on referring to the original, it was found in every case that the sense of the author might easily have been better interpreted. In one instance (p. 160)—by accident, we presume—in the description of Regnar Lodbrok's magic banner, captured at the battle of Cynwith, the translator, by omitting the words that specially name its symbol, the famous "Raven," not only maims the construction of the following sentence, but also deprives it of the very trait which should have given it meaning and vivacity.

Altogether, it will be seen, that the book might have been presented to English readers under more favourable auspices:—still, as it is, we may view it as a permanent addition to the list of our standard works of reference.

OUR LIBRARY TABLE.

The Catacombs of Rome. With Illustrations. By Charles Macfarlane.—This is another reminder of the exhaustless riches of Rome:—an interesting monograph, which may serve as a *vide mecum* to those who search the caves beneath the Eternal City, or satisfy the less enterprising to refrain from a pilgrimage which is not without its terrors and its danger. Mr. Macfarlane seems to have carefully gathered and succinctly set forth most of the facts accessible with regard to these ghostly recesses;—ending with an allusion to the long labours of two French explorers, M.M. Perret and Petit, who after six years of underground toil in sketching, examining, measuring, and transcribing, have returned to the upper world with a rich portfolio of drawings, and a copious volume of memoranda,—which it is to be hoped may be laid before the world. Nor does Mr. Macfarlane omit the romance of the place,—since a romance we must consider his highly-coloured narrative of the French *esprit fort* left there by his riotous companions after an *orgie*, on whom the terrors of the scene produced the effect wrought upon Wordsworth's *Peter Bell*. The dash of exaggeration in this story is unpleasant in a book which is valuable mainly in respect of its truthful accuracy and completeness.

This is the place in which to announce that Mr. Bohn has added to his "Illustrated Library" *Rome in the Nineteenth Century*,—after that work has been out of print for twenty years. It has been revised by the authoress, who imagines that it may prove "as efficient a guide to Rome as ever." It may at all events be recommended as excellent preparatory reading to those about to visit Rome who are more anxious to imbibe some portion of the spirit of the place than merely to stare at its curiosities as they do at the shops on the *Boulevards* of Paris. The habit of thoughtful travelling is not wholly lost, we hope, in these days of rapid flights and bird's-eye glimpses:—and for the use and pleasure of the thoughtful traveller, the number of recent good books on Italy is singularly small. Lady Morgan's "fearless and excellent work" is still resorted to as meriting Byron's commendation:—and the book that we are mentioning, though diametrically opposite to hers in its humours and philosophies, can hardly fail to be acceptable in its present form and at its present price.

Our New Parish, its Privileges and Progress. By Harriett E. Fourdrinier.—Books—like human beings—are not always found in the clothing which nature and grace would render suitable to them. Such a phenomenon may be seen as a *Millamant* on whom a *Mincing's* gingham gown would sit more appropriately than her own "silk attire." "Our New Parish," to come to the point, has few literary merits beyond those of the penny tract,—and thus, in its dainty print and classical livery, it must be held as a dear bargain in this age when good romance, good biography, good voyages, and good criticism can be bought for a shilling the volume!

Passages in the Life of Gilbert Arnold: or, the Tale of the Four Sermons. By Sullivan Earle.—The nature of this story of wrong and expiation, also its machinery, are conveyed in its title. We need only, therefore, add that the author's manner is pathetic and earnest.

Home at the Haven.—This is a pleasant and well-written three penny book for children, belonging to a second series of "Stories for Summer Days and Winter Nights."

Remains of Pagan Sazondom, principally from Tumuli in England. Drawn from the Originals. Described and illustrated by J. Y. Akerman. Part I.—Under this title Mr. Akerman proposes to publish a series of parts illustrative of this branch of archaeology:—and if the succeeding numbers shall be equal in interest and execution to the first, the work will be highly creditable to the editor.

The System of the Universe: The Earth, and the Period from its Occupation by Mankind.—[*Das Weltgebäude, etc.*] By Dr. Gotthelf Heinrich von Schubert.—This volume, although it bears the title of a new and substantive work, is in fact a revised and enlarged republication of the first part of the learned Professor's "History of Nature," which first appeared in 1835, and has since gone through several editions. It is the fate of all treatises on natural science, in a time which is daily giving birth to discoveries of new, or modifications of known, facts, either to partake of this continual change and increase, or to grow obsolete by falling beneath the level of present knowledge: so that, in a certain sense, every successive edition, if kept up to the last point of advance, may be termed a new performance. The form, however, as originally given by the author's individual mind, remains the same through all successive additions; which rather enrich or correct the details, than alter the presiding character of the system. With respect, therefore, to a production so long and honourably known as Schubert's "History," it will not be needful to do more than describe this re-appearance of a new enlarged edition,—the two remaining parts being announced as forthcoming in the preface of the volume now before us. To such students of natural history only as are not already more or less acquainted with the work, we may briefly say, that its plan is nearly on the same comprehensive scale with that of Von Humboldt's "Cosmos":—the execution, however, more technical, specific, and detailed. With all the learning incident to this vast subject Prof.

Schubert is thoroughly conversant;—his views of its presiding features are large, and his conjectures are often strikingly impressive or ingenious;—the style in which they are conveyed is remarkable for its elegance and clearness, often rising into moving eloquence. The offspring of a mind in which profound research and ceaseless study have raised rather than extinguished the higher sensibilities is worthy of keeping its hold on public attention, which too often is repelled from partaking of the fruits of recondite science by the dry and torpid manner in which they are presented. We are, therefore, glad to see the "History of Nature" prepared, by adopting the more recent acquisitions of science, to retain the place—as a masterly survey of the universe,—which the author's endowments have already gained for it among the few learned treatises which are at once instructive and readable.

Our Labouring Classes: their Intellectual, Moral, and Social Condition: with Suggestions for their Improvement. By Samuel Cooling.—Mr. Cooling is a working man,—and his book owes its existence to one of those ill-advised offers of money which charitable persons are continually making for "the best essay" on the "social, intellectual and moral condition of the working classes." The adjudicators refused him the prize, as they were probably bound to do; but they injudiciously pronounced an opinion that some of the other essays were worthy of publication as well as the successful one, and this very slender encouragement induced Mr. Cooling to lose his time and means in putting his work to press. It would please us better to commend than condemn the veritable production of an artisan. But this little volume does not afford us an opportunity.

An Essay on the Causes and Remedies of Poverty. By J. S. Eisdell.—This volume, as the author says, is an attempt to examine for the first time the great question of the causes of poverty "from a point of sight in which the aids of revelation and economical science may be brought to bear upon it." He goes on to assert that thus viewed the subject presents new aspects and suggests new conclusions. But this assertion is not maintained by the results. Mr. Eisdell arrives at the conclusion that ignorance, drunkenness, vice, and disorganization are the causes of poverty—knowledge, sobriety, virtue, and organization the remedies. This conclusion is rather sound than novel. The difficulty, however, remains. Mr. Eisdell has done nothing but define remedies. The world wants to know how to get at them. A physician might as well inform his patient that his sickness is only the consequence of his want of health, as a social philosopher inform the masses that the cause of poverty is the want of knowledge and capital.

The Life and Trials of a Youthful Christian in Pursuit of Health, as developed in the Biography of Nathaniel Cheever. By the Rev. Henry Cheever. With an Introduction, by the Rev. G. B. Cheever, D.D.—The three "Cheevers" here celebrating or celebrated were brothers. They were all writers,—and the two survivors have a sort of class-popularity in their own country across the Atlantic. But their ornate and magniloquent periods have little chance, we suspect, of finding favour in England. Anything more mystical, florid, and dull than this commemoration of their deceased brother could scarcely be conceived.

Some of the works on our library table must be disposed of summarily. Among the volumes which are either unutilized to detailed notice or lie outside of our limits of critical treatment, are,—a volume of odds and ends by Mr. R. Elliott, called *Wayside Gatherings*,—an elementary catechism on *Cottage Farming*, of utility to the holders of small patches of land on the allotment system,—a pamphlet by Capt. Knox, whose lucubrations on the Ark and the Deluge we noticed a week or two ago, on *The Defensive Position of England*,—some rhymed chapters on English history, the more formidable of which are perhaps Mr. Watts's *History of England in smoothly flowing Rhyme, from Cæsar's first Invasion to Queen Victoria's Time* and *A Metrical Epitome of the History of England prior to the Reign of George the First*, prepared by T. S. Burt—who is

moreover a Fellow of the Royal Society—both of them as poor in thought and style as such books would be expected to prove,—the Rev. Mr. Clay's admirable yearly *Report on the Preston House of Correction*,—the new issue of the Liverpool Financial Reform Association, entitled the *Cost of Customs and Eccise Duties*, an extremely interesting and suggestive document,—the report of a sermon on the terrible catastrophe of the *Burning of the Amazon*, delivered in Plymouth, by the Rev. William Blood, one of the survivors, in behalf of the widows and orphans of the unhappy sufferers,—*A Memorial regarding Amendments in the Scottish Poor Law* which we understand was originally proposed by Mr. Alison and has been revised and adopted by a committee formed from the managers of several charitable institutions in Edinburgh,—*A Letter to John Bull, Esq., from his Second Cousin Thomas Bull*, or rather from the Rev. William Jones, which is a reprint of a poor party-pamphlet written during the insane period of the first French Revolution and addressed to the feelings prevalent when "George the Third was king,"—a brochure on *The Egyptian Railway; or, the Interest of England in Egypt*, in which the writer strongly urges our Government to support the Viceroy in his attempt to maintain a separate dominion at Alexandria,—*The Historic Literature of Ireland* is an article reprinted or separately issued from the *Irish Quarterly Review*,—*The London Catalogue of Periodicals, Newspapers, Stamped Publications, and Transactions of various Societies for 1852, with a List of Printing Clubs and their Secretaries*, tells its own story,—Mr. Sylvester's *Essay on Commercial Forms*,—a pamphlet by Dr. Burnett on *Crime and Inanity, their Causes, Connexion, and Consequences, how Distinguished and how Treated by Human Legislation*, which should be consulted by those who desire to make themselves masters of this very important social and moral question,—*A Letter to Capt. Fitzroy on Rifle Corps*, by Mr. Henry Drummond, the well-known militia Lieutenant-Colonel, in which he sounds his own trumpet and blows a war blast at every mention of the name of Louis Napoleon,—*A Sermon Preached on Founders' Day, December 12th, 1851, in the Chapel of the Charterhouse, London*, by the Rev. H. W. Phillott, in which the theme and moral is the axiom, "Education is the true business of life,"—*Who are the Friends of Order?*—a pamphlet in which the author of "Alton Locke" replies to certain observations of *Fraser's Magazine* on the Christian socialists,—and an introductory lecture by Prof. de Véricour on *Education and Literature* delivered at Queen's College, Cork.

LIST OF NEW BOOKS.

Barron's (W.) *The British Winter Garden*, 8vo. 4s. 6d.
Bentley's *Series*, 5 Smith's Comic Tales and Sketches, 12mo. 1s. 6d.
Bosca's *The Gospel pointing to the Person of Christ*, 32mo. 1s. 6d.
Briggs's (Rev. F. W.) *The Useful Christian*, 18mo. 1s. 3d. cl.
Brooklands, by H. B. Hall, 2 vols. post 8vo. 31s. cl.
Bulwark (The), Vol. 1, 8vo. 3s. 6d. cl.
Conversations of a Father with his Children, 4th edit. 18mo. 3s. 6d.
Downes and Cowper's *The Great Exhibition Building*, 4to. 31s. 6d.
Feed my Lamb, by a Mother, 16mo. 2s. 6d. cl.
Fowler's *Lives of the Sovereigns of Russia*, Vol. 1, post 8vo. 10s. 6d.
Henningsen's *Past and Future of Hungary*, roy. 12mo. 7s. 6d. cl.
Holmes's (O. W.) *Poetical Works*, 24mo. 3s. 6d. cl.
Hook's (Dr.) *Ecclesiastical Biography*, Vol. 8, 12mo. 8s. 6d. cl.
James and Moles's *French Dictionary*, 2d edit. sq. 12mo. 6s. 6d.
Kennedy's (A.) *Modern Poets and Poetry of Spain*, 8vo. 16s. cl.
Mathew's (G.) *Witchcraft, a Tragedy*, 18mo. 1s. 6d. cl.
Murray's *Guide to Australian Gold Diggings*, 18mo. 1s. 6d. cl.
Night-Scented Flowers, 18mo. 1s. 6d. cl.
Redstone's *Royal Guide to Guernsey*, 4th edit. 12mo. 2s. 6d. cl.
Record on Synthesis, by Stapleton, 8vo. 2s. 6d. cl.
Rimmer's (A.) *Ancient Halls of Lancashire*, 4to. 12s. 6d. cl.
Rogge's (P. M.) *Thesaurus of English Words and Phrases*, 8vo. 14s.
Rolando's *Travels*, 2d edit. 8vo. 3s. 6d. cl.
Sailor's (The) *Prayer Book*, 8vo. 3s. 6d. cl.
Short Explanation of the Epistles and Gospels, 32mo. 2s. 6d. cl.
Snowball's *Plane and Spherical Trigonometry*, 8th edit. 7s. 6d. cl.
Stephen's *Lectures on the History of France*, new edit. 2 vols. 31s. cl.
Synge's (Capt.) *Great Britain one Empire*, post 8vo. 3s. 6d. cl.
Taylor's (Jeremy) *Works*, by Eden, new edit. Vol. 19, 8vo. 10s. 6d.
Wade's *Series*, "Elves" Spanish Grammar, 12mo. 1s. 6d. cl.

SOCIETY OF ANTIQUARIES.

THE Fellows of the Society of Antiquaries, as we announced last week, have made a good step towards a great reform. In reducing the entrance fee and subscription, they have done what in them lies to rally within their ranks a large body of competent scholars whom their previous regulations virtually excluded. This reform, however, would be of little value in itself, if it had no further reforms in view. We regard it—as we believe most of our earnest antiquarian and historical students

regard it—less as an end than as a means. Were the recent agitation to result in nothing more than an increase in the number of persons entitled to write the initials of the Society after their names, the material prosperity of the corporation might be for a time increased, but its moral and literary standing would scarcely be improved by the change. The ballot of Thursday week was valuable in our eyes only in so far as it provided a new starting point for reform, and brought the regulations of the Society into closer harmony with the conditions out of which new activities and a new success must arise, if they are ever to arise at all. The vote of that evening was the beginning, not the end, of a movement.

The Council of the Society may, and should, now look ahead. Having carried a measure which throws them back on the means and machinery of an earlier and more prosperous period in the history of their association, it is desirable that they should take counsel with each other and with the Fellows as to future operations. During the debate just closed in the ballot box, many complaints were heard about the management. The want of unity and purpose in the proceedings was condemned. The supineness of the authorities was deplored. The meagreness of the published results was regretted. These incriminations and complaints could not be satisfactorily answered. There is no doubt that the Society of Antiquaries, like most other of our learned and chartered bodies, has compromised itself in public opinion by its neglect of those duties which it was constituted to discharge. What has it done for history or archaeology during the last twenty years? What important discovery has it, as a Society, made in that period? What ancient monument has it preserved from destruction? What historical doubt has it removed? What unsettled question has it resolved? In what great movement has it taken the initiative? It cannot be said, in reply, that there has been nothing for a Society of Antiquaries to do; for probably there has been no other period since the issue of the charter in which antiquities have been studied by the public with so much interest and success—in which individual learning and enterprise have added so materially to our antiquarian treasures—in which events have done so much to open up new sources of knowledge. Did the Fellows of the Society avail themselves of the vast and unexplored facilities for antiquarian research offered by the construction of railways? In this respect the last twenty years have been fruitful of opportunities beyond all precedent. Roman roads, camps and cities—Saxon battle-fields and burial places—Norman castles, abbeys and cathedrals—have been crossed, cut through, and removed in almost every county in England. Yet it cannot be said that the Society of Antiquaries has at all times and seasons interfered—as it might, and should, have done—to prevent the Genius of Engineering from unnecessarily laying its rude hands on the monuments of history, or to explore and copy such remains as could not be saved. The geologists have not been thus remiss. Railway cuttings have been to them among the most valuable of their quarries. But the Society of Antiquaries has seen castle and camp—walls and tumuli—obliterated without a word of remark or remonstrance. Had it not been so, the Archaeological Institute and the Archaeological Association would not have been required—would have had no office in the ministry of historical lore,—and in all probability they would never have come into being to take the place of the chartered body before the general public. They awoke because the old Society slept. Their existence was justified by the inertness of Somerset House. The moment the latter shall become again a living corporation—mark its work and begin to do it—they will be superfluous. They supplied a popular want;—but the time has come when all wise and earnest students of antiquities may wish to see them bring their existence as separate and rival bodies to an end. Should the Society of Antiquaries, under the new regulations with respect to members, commence a career of research, of usefulness, and of success,—all those competent antiquaries who are now lying outside its pale may in time and by degrees be

drawn back to Somerset House as to the great centre of antiquarian activity.

But this change can be effected only by work. If the Society be not a working Society, it is nothing,—and lives upon the public means by a false pretence. There is no reason why the Council may not adopt such measures as will produce satisfactory results. They have competent men,—plenty of money,—character,—influence. Any one who will take the trouble to compare the list of members with the pages of the 'Archæologia,' will be surprised to see how little that is valuable is obtained by the supposed co-operation of so many eminent names. Instead of the 'Archæologia' being a credit to a great body of learned men, it would be unworthy of the efforts of a single learned individual member. The papers are nearly all fragments. No subject is ever exhausted. Rarely is an historical point finally fixed for the future writer. The whole is a mass of undigested—often of very indifferent—matter, uninteresting to the casual public, and of comparatively little value to the historian. Why is this? Not because the Society wants competent men:—many of its members could cover the margin of the yearly volume with annotations and corrections. The reason is, the want of concert. The Society is, in fact, unorganized. There is excellent material,—but, for the purposes of investigation, comparison, and reporting, it exists in a state of chaos. Everything is there except a method. Information, literary power, artistic skill, pecuniary means,—all are thrown away for want of that order which would allow each of them to fall into its proper place, and discharge its own function.

On looking into the present constitution of the Society of Antiquaries, a stranger would probably be first struck with the circumstance that a body specially charged with the conservation of historical monuments should have no regular means of learning in what condition these monuments are at any time—what dangers threaten them—what means present themselves for saving such as admit of being saved. This is a glaring anomaly. There have been numerous cases in which the Council have heard of Vandal acts only when too late. Are they blameless in this? Why should they leave themselves dependent on the public journals for intelligence which concerns them so much? Surely the Society might have its correspondents in every county of England—correspondents whose business, and whose pleasure too, it would be to forward all such information to head-quarters. The love of antiquities is deeply rooted throughout the land. There are already Archaeological Societies in many counties,—and from the secretaries and subscribers to these Societies able and willing correspondents might, no doubt, be readily obtained for such a purpose.

Having thus provided for the due reception of such intelligence as may have a special interest for the body, the next point would be, to adopt the means of turning it to good account. It is surely possible to organize the members, in special committees, in such a way as to render all the talents of the Society available for its objects. Why not have a Committee of Historical Monuments—a Committee of Architecture—a Committee of British, Roman, and Saxon History—a Committee of Medieval Art—and many others, as they may be required? If the Society had its best men on each of these committees, there would be competent tribunals to which might be submitted all papers proposed to be read before the meetings and incorporated in the 'Archæologia.' Special subjects might also be referred to them for investigation and report. In this way disputed topics might be treated with a fulness and completeness not perhaps attainable by individual effort;—and the present fragmentary and unsatisfactory character of the 'Archæologia' would be superseded.

This leads us to the question of the policy of appointing a Committee of Publication. The badness of the Society's Reports must not be ascribed to the editors:—better corn is not to be got out of Egypt than the soil of Egypt yields. But good corn may be imperfectly winnowed,—and even from the best there is chaff that may be removed

with advantage. We do not think that the acceptance or rejection of a contribution should devolve on a single individual, however eminent and impartial. The production of the 'Archæologia' is the most important act of the Society:—it is the witness to the world of its existence and its utility,—the permanent addition made by it to the stores of human knowledge. It should therefore, in our opinion, not only be edited by a committee, but that committee should be chosen so as to represent—as nearly as such things may be represented—all the studies and abilities of the body. It would be desirable to have at least one good artist—one eminent man of letters—one competent architect—and so forth—at its sittings. Perhaps it would be well for each of the other committees to have a representative, in the person of its chairman or of his deputy, on the Committee for Publication. This would insure unity of action and harmony of parts,—and would unquestionably lead to the production of a better 'Archæologia.'

Since the above was written we have received the following letter from an active member of the Society,—who, we are happy to see, looks in the same reforming direction as ourselves.—

I have been for many years a Fellow of the Society of Antiquaries, and a member of one of the Archaeological Societies. You need not ask—as it has been of late too much the fashion to ask,—“Under which king, Bezonian,”—for I reject the alternative. It is unnecessary that I should tell you whether I serve under King Pettigrew or King Hawkins, inasmuch as I saw them both on the evening of Thursday last, with an unanimity as wonderful as that of their brethren of Brentford, combining in a vote against a reform proposed by the President and Council. But let that pass. My love of a very favourite study got the better of my loyalty to my chief,—and I gave a vote to support the old Society, and against my active and respected leader. I did so, because I looked on the proposed Resolution to throw open the Society not as a final measure—for as a final measure it was not worth one hour, much less three, of the heat and pressure to which the meeting was subjected during its discussion,—but as a step which must necessarily lead to other improvements in the character and conduct of the Society. I hope it will lead to an improvement in our valuable, but yet imperfect, Library; which should be rendered complete by the immediate addition to it of all the Text Books of Archaeology not now on its shelves,—and by the formation, as opportunities offer, of a collection of all Journals (especially Continental ones) devoted to History and Antiquities, whether in the shape of Transactions or in any other. A more judicious application of our funds than to the purchase of this important class of books, which no individual Fellow could ever think of placing in his own library, it would be difficult to conceive.

The infusion of new blood into the Society which will probably follow this reduction of our very high subscription must lead to a throwing open of the Council. Our President may—and doubtless does—act to the best of his judgment in his selection; but he does not give anything like general satisfaction,—nor is he likely to do so as long as the Society in their choice of new members of Council remains limited as at present. An improvement in the style of our Publications cannot, it is clear, be long delayed when such a change has taken place. Whatever faults I may have ever found with Mr. Way, I am bound to admit that his removal from the Directorship has been followed by a manifest depreciation in the style and character of the Illustrations of 'The Archæologia.' Some in the last Part are perfectly disgraceful.

But more than all, I voted for the Resolutions because I thought their adoption would be suicidal if it were not followed by that of measures to put the Society in direct communication with all similar bodies, both in Great Britain and on the Continent. From the former we must look for fresh members,—and for the communication to Somerset House, as to the head-quarters of the Antiquarian host, of all new discoveries of interest or value.

From the latter we must look not only for an interchange of all literary courtesies, but for that exchange of Transactions which shall go to enrich our several libraries.—There are other and very palpable alterations which I hope to see accomplished ere long; but Rome (I use this form of illustration on the chance of there being some one very young person among your readers who may not before have met with it) was not built in a day,—and I do not expect to see the Society of Antiquaries entirely amended at one Thursday Evening sitting. So, at the risk of expulsion from the Archaeological ——— I say, “SUCCESS TO THE MOVEMENT!”

THE BARONESS VON BECK.

THE strange and painful case of the late Baroness von Beck has at length been taken up by a competent tribunal. This case we have ourselves kept steadily before the public, from the moment when the violent attempt to throw discredit on the work of the Baroness which we had reviewed as authentic led to such fatal results. The question of a Correspondent on the subject to which we replied only a fortnight since was one of those many communications addressed to us from time to time which have showed that we had not urged the matter in vain,—and that the public mind was fully impressed with the necessity of a serious inquiry. We have ourselves never doubted that sooner or later the case must obtain a hearing in other courts besides that of literature:—and the day of explanation we may hope is now at hand. After a silence which would possibly never have been broken but for the efforts of ourselves and of others who feel in the matter as we do,—voices are raised in the highest judicial court of the realm to demand from all parties concerned—and foremost from Mr. Toulmin Smith, Mr. George Dawson and Mr. Tindal—an explanation of this distressing tragedy. We do not recollect any burst of indignation more general and emphatic in the usually calm halls of the Upper House. The conduct of the parties principally implicated had no defender—not even an apologist. The terms used by the Peers in denouncing the transaction and its agents were such as we have employed from the beginning. Lord Beaumont said:—“The whole affair, from first to last, appeared to him to be so monstrous that he scarcely knew whether to condemn most the friends of M. Pulszky, who gave their authority to commence proceedings, or Mr. Toulmin Smith for the manner in which he fulfilled the duty imposed on him, or the magistrate, Mr. James, who issued the warrant, or the police officer who executed it in the barbarous way which he had related.”—Lord Aberdeen declared, that in his opinion “the case was worthy of Madagascar, and was incredible in any civilized country.”—The Lord Chancellor said, “He was shocked at the time he heard of the case; and that if the statement made by Lord Beaumont was correct, it was unquestionably a very shocking affair.”—The Earl of Carlisle said, “he knew the circumstances, and was prepared to support the views of the noble lord. It seemed to him to be a most incredible case. The party in question was a woman, a foreigner, an invalid, and a guest, and she was treated with brutality in the one character and treachery in the other. He could not leave out of consideration the conduct of the court in detaining the papers of the person against whom the charge was brought after she was dead, and when the case of the person who was associated in the offence with her broke down.”—Other members of the House were almost equally emphatic. The Duke of Argyll asked a question which we have asked again and again. His grace “wanted to know what had become of the unfortunate woman's papers, which had been delivered up to the prosecutor, although the only living friend of the deceased had no charge made against him? He thought it very extraordinary that Mr. Smith should detain the papers.” So, we fancy, does every one of our readers. There, indeed, lies the pith of the matter:—for while her enemies aver that these papers contain the justification of their persecution of the alleged Baroness, her friends say that they contain the elements of her defence.

Mr. Toulmin Smith has publicly declared that the Baroness's papers prove that her book of 'Personal Adventures during the War in Hungary' was a literary imposture, and that she herself was engaged in a conspiracy:—yet these papers he has had in his possession for eight months without producing one line from them in support of his assertion.—The further discussion of the matter by the Lords was for the present postponed, in consequence of a statement that M. Constant Derra, the secretary to the late Baroness, is about to bring an action against the parties for false imprisonment;—but Lord Beaumont has pledged himself to re-introduce the subject hereafter in a substantive shape.

THE OXFORD UNIVERSITY COMMISSION.

SINCE adverting to the main results of this Commission last week, we have had time to look more carefully over the voluminous Report, and to examine it somewhat in detail. This examination has on the whole confirmed our first impression, that the Commissioners have conscientiously and laboriously performed their momentous duty,—and that the reforms proposed by them will, if carried into effect, amount, taken all in all, to a prodigious improvement in the University. We are able now also to commend the Report itself as a most useful compilation,—at once a magazine of well-digested information as to the past history and present state of the University, and a judicious *résumé* and criticism of the various opinions and plans now or recently proposed on each and all of the hundred-and-one points mooted in the discussions on University reform.

There is one point, however, of paramount importance, regarding which it ought to be distinctly understood by the public that the Commissioners have essentially offered no conclusion and made no recommendation. We allude to the question of religious tests, or the exclusion of Nonconformists from the University. It will have been observed by our readers that, in the general summary or recapitulation of the proposed changes which we gave last week this point was not so much as adverted to. It was, we said, proposed to abolish all promissory oaths for the observance of the old laws and statutes of the University and the colleges; but nothing was stated about the abolition of the practice of subscribing to certain forms of belief as necessary to connexion with the University. Considering the magnitude of this question of religious tests, our readers were no doubt surprised at the omission; and we ourselves were curious to know if on more careful reading we could not find some allusion to the subject—or, in case there were none, some reason assigned for the omission. On more close examination of the very voluminous Report, we came upon the following passage,—which we reprint entire for the benefit of our readers. It occurs in the midst of a discussion of the various plans by which the University might be extended,—i. e., made available to larger numbers.—

“There is one large class of the community which is excluded, though not by poverty, from the University; namely, those who are unwilling to subscribe the XXXIX Articles of the Church of England. The question respecting the admission of Dissenters to the University is one which we are instructed not to entertain. We will merely call attention to the fact, that several members of the University have recorded in their evidence a strong opinion that the present policy in this matter should be abandoned. In the 'Suggestions' already referred to [Suggestions by the Rev. W. Sewell], a scheme has been promulgated, not indeed for admitting Dissenters to residence, but for conferring Degrees upon them at a distance. The author is willing, as it would seem, to grant to them the honour of the University. The Subscriptions now in force were imposed upon the University by its Chancellor, Lord Leicester, and King James I.; that to the XXXIX Articles by Leicester, in order to exclude the Roman Catholic or Romanising party; that to the three Articles contained in the thirty-sixth Canon by King James I., in order to exclude the Puritan party. There are several anomalies in the present practice. First, the Subscriptions required on such occasions vary from each other in some important points. The Subscription enjoined at Matriculation is merely a signature of the name in a book, to which the XXXIX Articles are prefixed. At the degree

of B.A. and of M.A., and at most of the superior degrees, when the Subscription is repeated, a declaration is made that the subscriber has read the Articles, or has heard them read, in the presence of the person who presents him. The candidate for a Degree is also required to subscribe the three Articles of the thirty-sixth Canon, which are read aloud before him at the time of his presentation. It will be observed that the three Articles are those which the Clergy subscribe at their Ordination; and that the obligation contained in the second, "to use the forms prescribed in the Book of Common Prayer and administration of the Sacraments, and none other," can, strictly speaking, be applicable only to Clergymen. The Subscription in question is, nevertheless required by the University of lay Graduates. The injunction of Chancellor Hutton in 1589 is not open to this objection. He required Subscription to this form of words: "I do confess that the Book of Common Prayer contains in it nothing contrary to the word of God; and that the form in the said book prescribed for public prayer and administration of the Sacraments may lawfully be used." Secondly, the Matriculation Subscription is not explained by any words in the Statute, and seems to be open to several interpretations. But interpretations are usually given, though without authority, by the different Vice-Chancellors or Pro-Vice-Chancellors at the time of Subscription, and they are said to vary greatly. Sometimes the person matriculated is told that he 'thereby expresses his assent to the XXXIX Articles, so far as he knows them; sometimes, that 'he probably has not read them, but that he has no objection to them'; sometimes that 'he thereby declares himself to be a member of the Church of England.' Sometimes, however, no observation is made. We do not know whether the distinction, which we have noticed, between the practice of reading before Graduation and not reading before Matriculation, is accidental, or intended to leave scope for such a variety of explanation. Thirdly, it may be observed, that the Subscription is found practically neither to exclude all who are not members of the Church of England, nor to include all who are. On the one hand, it is no obstacle to the admission of some persons who are known to be members of other communions, such as the Evangelical Church of Prussia, the Evangelical Society of Geneva, the Wesleyan body, and the Established Church of Scotland. On the other hand, there are persons who, though members of the Church of England, are unwilling to declare that they adopt all that is contained in the Articles, and therefore feel themselves excluded from taking the higher Degrees. It certainly is singular that a lay Corporation should require from laymen, simply as a condition of membership, that which the Church of England does not require for participation in its most sacred Ordinance. The practice has at times appeared unsatisfactory to the rulers of the University. In 1834, a measure was brought forward by the Hebdomadal Board, but rejected by Convocation, to substitute for this Subscription a Declaration that the person admitted was a member of the Church of England. Such a Declaration would, as appears from what has been stated, exclude many members of the University whom the present Subscription admits, and this swelled the majority that rejected it; though, doubtless, that majority consisted chiefly of persons who were adverse to any relaxation of the terms of admission. At Cambridge, as is well known, no Subscription is required at Matriculation. It is probably familiarity alone that reconciles us to a system which exacts from youths at their first entrance into the University a formal assent to a large number of Theological propositions, which they cannot have studied, and which in many Colleges they are not encouraged to study till a considerable period after they have subscribed them. This Subscription is required by the Statutes from children of the age of twelve; a requirement now happily in abeyance, owing to the more advanced age at which students come to the University, but which was actually in force as late as the middle of the last century, and which must be put in force again if a boy of that age were to present himself for Matriculation. We do not offer any suggestion as to the manner in which the evil should be remedied; but we must express our conviction that the imposition of Subscription, in the manner in which it is now imposed by the University of Oxford, habituates the mind to give a careless assent to truths which it has never considered, and naturally leads to sophistry in the interpretation of solemn obligations."

In this very important passage the first thing to be remarked is, the opening declaration of the Commissioners that "the question respecting the admission of Dissenters to the University is one which they had been instructed not to entertain." We should like to know more as to the origin and reason of this limitation imposed beforehand by authority on the range of the Commissioners in their inquiries and suggestions. It certainly is not included in the terms of the Royal Commission under which they have acted. That Commission empowered them in the most general terms to "inquire into the state, discipline, studies, and revenues of the University of Oxford, and of all and singular the colleges in the said University;" and there was no special clause withdrawing the topic of the exclusion of Dissenters from the cognizance of the Commissioners. That they were authoritatively instructed to pass by that topic, however, we have their own word. Farther explanation on the point is very desirable.

Considering that the Commissioners were debarrd from the topic, we must allow that they have contrived to say a good deal upon it.

1. They call attention to the fact, "that several

members of the University have recorded in their evidence a strong opinion that the present policy in this matter should be abandoned." The members of the University here chiefly referred to are Mr. Sewell, the Rev. B. Jowett, M.A., of Balliol College, the Rev. Henry Wall, M.A., of Balliol, the Rev. Richard Congreve, M.A., of Wadham College, A.H. Clough, Esq., late Fellow of Oriel and now Professor of English Literature in University College, London, and the Rev. E. S. Foulkes, B.D., of Jesus College. Mr. Sewell's plan of university extension, as our readers may remember, is, that affiliated halls should be allowed to spring up over the whole country in connexion with Oxford; and his boon to Dissenters would be, that they should have liberty to study in these affiliated halls with the privilege of obtaining degrees at a distance. The opinions of the other gentlemen named are given in the bulky evidence appended to the Report. Mr. Jowett is very decided. He says—

"I see no reason why Dissenters should not be admitted at Halls, or (with the consent of the authorities) at Colleges, and allowed to hold scholarships and proceed to the B.A. degree. The present time, when there appears such an absence of hostility between Dissent and the Church, is peculiarly favourable for making the change. There would be small reason to expect that the Dissenters would ever become the majority of our students, while, by their admission, the Universities would more truly be made a National Institution, and the scandal done away of requiring youths of eighteen to sign the XXXIX Articles."

The evidence of Prof. Wall is still more curious on this point. Speaking of the probable effects of "admitting students into the University without connexion with a college or hall of any kind,"—a measure which the Commissioners have recommended, and to which Prof. Wall is disposed to assign more importance than to any other,—he says,

"It is the Collegiate system, with its two necessary accompaniments—costliness and theological teaching—which prevents Dissenters from coming to Oxford. Make this system unnecessary and I believe they would come here even on the condition of Subscription to the XXXIX Articles. As things now are, Dissenters often come here, particularly if they can obtain some Exhibition; and it is remarkable that they generally turn out very high Churchmen. In my own College there are some very valuable Exhibitions connected with the College of Glasgow. Presbyterians do not object to subscribe the Articles to hold these Exhibitions; and these Exhibitions often take Orders in the Church of England. Reason and experience confirm the opinion that if Dissenters came for education to the Universities, both Churchmen and Dissenters would be improved—Dissenters would become more Churchmen, and Churchmen would become less bigotted. I believe that Dissent has much more to fear than the Church has from a University education."

—Here, the opinion that religious tests should be abolished is implied rather than expressed.—Mr. Congreve, however, distinctly expresses it.—"I should have no objection," he says, "to opening it [the University] absolutely freely to all who choose to come, without requiring any conditions."—Mr. Clough, while stating that, owing to the readiness of even Dissenters to subscribe the tests as a matter of form, the number excluded simply by this cause may not perhaps be so large as might be supposed, yet avers that, to his own knowledge, many are kept away by this cause; and sums up his opinion thus:—

"It occurs to me also that the question of religious tests might be simplified by such a proceeding. Omit the signature to the Articles at Matriculation, and at the Degree conferred on those who pass the second examination, and few will quarrel with its preservation at the latter stage. At the same time, I must here profess my own feeling that the preservation of any such test at any stage is profoundly inexpedient, morally detrimental to many who take it, and a slur upon the generally-tolerant character of Church and State in England."

Mr. Foulkes, the last witness cited on the point, would desire to see the limitation imposed by tests "either abrogated or qualified."

2. The Commissioners, while abstaining, by instruction, from the general question of the expediency of the exclusion of Dissenters, do, it will be observed, very distinctly object to "the particular mode by which the exclusion of Dissenters is at present effected;"—i.e., they object to the religious tests at present in force. They confine themselves, however, it will also be observed, to the statement that they find the present form of tests bad,—and they decline proposing a better. This last fact is significant. The reason why the Commissioners decline proposing a better form of test for the exclusion of Dissenters is, we infer, that they dislike the exclusion itself. The whole

tenor of their Report on this head may be thus summed up:—"If Dissenters are still to be excluded from the University, then the present devices for their exclusion ought, nevertheless, to be greatly modified:—as to the policy of the exclusion itself, we refrain, by instruction, from saying anything, but leave our Report, as a whole, to produce its impression on that point inferentially."—Probably the Commissioners contemplate the abolition of tests as a natural and speedy result of the other measures proposed by them:—the opening of the University to non-collegiate students,—the abolition of oaths to observe the statutes,—and the provision for constant revision and alteration of the statutes, as occasion may require.

OUR WEEKLY GOSSIP.

We have received a number of communications in reference to our analysis a fortnight ago of the 'First Report of the Commissioners for the Great Exhibition.' Our correspondents offer us various explanations of such facts in the Report as excited our attention in regard to the subscriptions of the several towns; but we have not space to give them in detail. We have no doubt that Mr. Glaisher—who writes on the subject from Greenwich—has hit on a true explanation for many of the cases in which towns of similar character and population differed widely in the amounts of their subscriptions. "The different results," he writes, "from towns near each other I feel certain is attributable to the different amounts of education and energy of the secretaries." This is confirmed by facts within our own knowledge. Mr. Glaisher's statement of the causes which made a liberal outlay of its funds by the Greenwich Committee desirable is both clear and satisfactory,—but it does not concern our argument. It was not the intention of our observations to impute "bad management" to anybody. Certain facts appear in the Report, and we grouped them merely with reference to their value as facts, and their suggestiveness for organizers of future Exhibitions. Mr. Glaisher adds:—"If the experience of all the secretaries could be collected, many an apparent anomaly would possibly be solved; those who zealously worked must have met with much curious information." In this opinion we concur:—Mr. Glaisher's letter being just such a document as ought to be obtained from every town, and preserved for future reference. While writing on this topic, we may take the opportunity of stating that we have heard from a good quarter that it was by request from London that the Dublin Committee sent to the bankers of the Commission only a five pound note. The rest of the money was, we believe, kept back for very special and satisfactory reasons.—This again illustrates our assertion, that in some matters of essential interest the Report put forth by the Commissioners is still incomplete.

An Elemental Drawing School in connexion with the new Department of Practical Art has been inaugurated at the Westminster Mechanics' Institute, by Mr. Henley, President of the Board of Trade.

Some of our readers may like to be reminded that the National Exhibition of Irish Manufactures will be opened next Thursday in Cork. The inauguration will be an affair of State, in which the Lord Lieutenant and his vice-regal Court will figure. A grand banquet is to crown the other triumphs of the day. The arrangements made for the carriage of visitors from London, Birmingham, Liverpool, Manchester, and other towns on the great trunk lines of railway, appear to be excellent and complete. Excursion tickets for the journey—including a run to Killarney—are already issued. They are available for one month from date. They allow the holder to stay as long as he pleases at Chester, Bangor, Holyhead, Dublin, Mallow, and Cork, so that he returns within the month. They also enable him to visit the Wicklow mountains—Galway and Connemara—Belfast and the Giant's Causeway, on easy terms,—in fact, to excursionize the month away in Ireland or in Wales.

While on this subject we may chronicle the opening of the Silesian Industrial Exhibition at Breslau. The building is a miniature Crystal Palace,—with the difference of a slate roof instead of glass. A

considerable quantity of German sculpture is gathered together; but the useful here predominates over the beautiful, and the fabrics for which Silesia is famous occupy the greatest part of the available space. The Berlin papers report the opening as a great success.

The Government have received despatches from St. John's, Newfoundland, in answer to inquiries made at that place concerning the ships seen, or supposed to have been seen, on an iceberg by the crew of the *Renovation*. As might be expected, the information is entirely negative; and although the most diligent investigations have been made through the Commercial Society of St. John's, no intelligence whatever has been gleaned relative to the described vessels. Indeed, it is the firm opinion of the Chamber of Commerce that it is well nigh impossible that two ships attached to an iceberg, of the magnitude and description spoken of by the crew of the *Renovation*, could have passed along this coast from the north, and have reached the latitude of Cape Race, without having been seen either by some of the numerous sailing vessels which intersect the field-ice in the months of March and April, or by some of the many vessels that pass St. John's at that season on their way to or from the Gulf of St. Lawrence, Nova Scotia, or New Brunswick. The President of the Chamber of Commerce at St. John's states, that the opinion is very general that no such vessels could have been seen by the crew of the *Renovation*.

M. Mémérie, whose defence of M. Libri in the pages of the *Revue des Deux Mondes* we mentioned a short time since (*ante*, p. 449), has been summoned before the Sixth Chamber of *Police Correctionnelle* to answer for his attacks on the judges in the Libri case. He was found guilty of "insult towards magistrates of the judicial order in the exercise of their functions,"—and sentenced to fifteen days' imprisonment, a fine of one thousand francs, and payment of costs. M. de Mars, the *avocat* of the Review, is sentenced to pay two hundred francs and costs.

ROYAL ACADEMY OF ARTS, Trafalgar Square.—The EXHIBITION OF THE ROYAL ACADEMY IS NOW OPEN.—Admission, (from Eight o'clock till Seven), 1s.; Catalogue, 1s. JOHN PRESCOTT KNIGHT, R.A., Sec.

BRITISH INSTITUTION, Pall Mall.—The GALLERY with a Collection of PICTURES BY ANCIENT MASTERS and deceased BRITISH ARTISTS, will be OPENED on MONDAY, the 7th inst., and continue OPEN daily, from Ten to Six. Admission, 1s. Catalogue, 1s. GEORGE NICOL, Secretary.

SOCIETY OF PAINTERS IN WATER COLOURS.—The FORTY-EIGHTH ANNUAL EXHIBITION IS NOW OPEN, at the Gallery, 5, Pall Mall East, from Nine till dusk.—Admission, 1s. Catalogue, 6d. GEORGE FRIPP, Sec.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.—The EIGHTEENTH ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 53, Pall Mall, near St. James's Palace, from Nine o'clock till dusk.—Admission, 1s. JAMES FAHEY, Secretary.

THE NATIONAL INSTITUTION OF FINE ARTS.—The ANNUAL EXHIBITION OF PAINTING IN OIL AND WATER COLOURS, at the Portland Gallery, No. 316, Regent Street, opposite the Polytechnic Institution, from 9 a.m. till dusk.—Admission, 1s. Catalogue, 1s. Season Tickets, 1s. each. BELL SMITH, Secretary.

GALLERY OF ILLUSTRATION, 14, Regent Street.—The Grand Moving Diorama, illustrating the WELLINGTON CAMPAIGNS IN INDIA, PORTUGAL, AND SPAIN, concluding with the BATTLE OF WATERLOO, NOW EXHIBITING daily, Afternoons, Three o'clock, Evenings, Eight o'clock.—Admission, 1s.; Stalls, 2s. 6d.; Reserved Seats, 3s. Doors open half-an-hour before each representation.

BARTLETT'S GREAT DIORAMA OF JERUSALEM and the HOLY LAND, painted, under the directions of Mr. W. Beverly, on a scale of unequalled magnificence. The Figures and Objects life size. A grandeur of effect and impressiveness are produced by the introduction of sacred Vocal Music never attempted at any other Diorama, sung by a Full Choir, conducted by Mr. J. H. Tully. Daily, at Twelve, Three, and Eight o'clock.—Admission, 1s., 2s., and 3s. 6d. ST. GEORGE'S GALLERY, Hyde Park Corner.

MR. ALBERT SMITH'S ASCENT OF MONT BLANC, illustrated by Mr. W. Beverly, EVERY EVENING, at Eight o'clock. Seals (numbered and reserved, which can be taken from the Place at the Hall, every day, from Eleven to Four, 3s.; Area, 2s.; Gallery, 1s.; Children, Stalls, 5s.; Area, 1s. A Morning Performance every Tuesday, Thursday, and Saturday, at Three o'clock. EGYPTIAN HALL, Piccadilly.

PATRON—H.R.H. PRINCE ALBERT. ROYAL POLYTECHNIC INSTITUTION. MADAME BREGAZZI will give VOCAL ILLUSTRATIONS of the Melodians of different Nations in their respective Languages, daily at Four o'clock.—BACHOFEN'S DE FRIEN'S NEW PAPER FOR POLYTECHNIC GAS FIRE EXHIBITED AND LECTURED ON, on Monday, Wednesday and Friday, at halfpast Three, and on Tuesday and Thursday Evenings, at Nine.—LECTURE on POPULAR MUSIC, with Vocal Illustrations, by George Beckland, Esq., assisted by Miss Blanche Young, R.A. of Music, every Evening, except Saturday, at Eight o'clock.—A LECTURE, by J. H. Pepper, Esq., on the prevention of Piracy and Forgery by the ANASTATIC PROCESS.—LECTURE by Mr. Crispie on the BRITANNIA TUBULAR BRIDGE.—LECTURE on VOLTAIC ELECTRICITY.—A splendid NEW SERIES OF DISSOLVING VIEWS.—Exhibition of the MICROSCOPE, &c. &c.—Admission, 1s.; Schools and Children under ten years of age, Half-price.

SCIENTIFIC SOCIETIES.

ROYAL.—June 3.—The Earl of Rosse, President, in the chair.—The Annual General Meeting for the election of Fellows was held this day.—The following gentlemen were elected:—A. K. Barclay, Esq., Rev. J. Cape, A. Cayley, Esq., H. Gray, Esq., W. Harding, Esq., A. Henfrey, Esq., J. Higginbottom, Esq., J. Mercer, Esq., H. L. Pattinson, Esq., Rev. B. Price, W. Simms, Esq., H. E. Strickland, Esq., J. Tyndall, Esq., N. B. Ward, Esq., Capt. Younghusband, R.A.

GEOLOGICAL.—May 19.—W. Hopkins, Esq., President, in the chair.—The following communications were read:—'On the Soils that cover the Chalk of Kent,' by J. Trimmer, Esq.—'On the Tertiary Strata of Belgium, and their English Equivalents. Part II. The Older Tertiaries,' by Sir C. Lyell.

SOCIETY OF ANTIQUARIES.—May 27.—Viscount Mahon, President, in the chair.—This evening was set apart, our readers know, for the consideration of the recommendation of the Council to reduce the cost of admission of members in the mode and to the extent that we have already stated. The business commenced with the election of Henry Stevens, Esq., of the United States, the agent in this country of so many literary institutions in America;—after which the formal proposal of the Council of the Society was read, together with an amendment, of which notice had been given by Mr. Pettigrew. This gentleman was called on by the President to state his reasons for thinking that the reductions should not be made, as urged in his amendment; and he entered at much length into the history, present state, and prospects of the Society, contending that it was by no means in such a condition of prosperity as to warrant it in relinquishing about half its present income. He also insisted that the Society had done less than it ought to have done for the advancement of antiquarian science, and that the Archaeological Association and Institute had grown out of the inertness of the parent body. He considered the proposal of the Council peculiarly ill timed, and that the effect of the diminution in the annual payments would be to lower the Society in public opinion.—The President answered Mr. Pettigrew, with comparative brevity; and showed that the change was called for not only by the altered circumstances of the times, but by the prosperous condition of the pecuniary affairs of the Society,—which, besides a balance of 1,000*l.* in the hands of the Treasurer, had no less a sum in the funds than 7,000*l.* capital stock. To this accumulation it was needless to add; whereas it was quite certain that many good antiquaries were kept out of the Society by the high terms of admission, quite inconsistent with the generally unprofitable nature of such pursuits. After this convincing appeal, little was said on the question by other members; but as it was late in the evening, an endeavour was made by Dr. Lee to procure an adjournment,—which was negatived. After the Treasurer (Mr. Bruce) had made a few observations, particularly showing that the mover of the amendment had been mistaken in his calculations against the proposal by an amount something like 9,000*l.*,—and that after the reduction advised by the Council the affairs of the Society could be conducted on the same scale as at present,—the Fellows proceeded to ballot on the question; and Mr. Pettigrew and Mr. Bruce having been appointed scrutators, it appeared that the number in favour of reduction was 55 and against it 41,—so that the recommendation of the Council was carried. On the show of hands taken before the ballot, it appeared that the numbers were 43 and 39,—and hence it is clear that not a few Fellows did not vote on the show of hands who had no objection to record their wishes on the ballot.—At the end of the business, Lord Mahon expressed his confident hope that as the efficiency of the Society would in no way be impaired by the decision, those who had taken part on either side would continue

to act together in harmony and good feeling for the advancement of archaeological science.

ROYAL SOCIETY OF LITERATURE.—May 26.—Mr. Osburn read a paper on that portion of the ancient history of Egypt commonly called the period of Shepherd Kings,—in which he stated his belief that little reliance was to be placed on the Turin Papyrus, except where distinctly confirmed by the monuments:—adding that the records of that period are very rare, and that the name entered "shepherd" has only been discovered in the vaults at Al Siut, and in the tombs of Al Mokattam.—Mr. Hogg read a paper 'On the Sinaic Inscriptions,' with a *résumé* of what had been done towards their interpretation during the last four years.—Mr. Hogg mentioned the labours of Dr. Beer, Mr. Forster, Dr. Lepsius, and M. De la Salle; and expressed some doubts, how far Mr. Forster had succeeded in the interpretation he had proposed.—Mr. Vaux called attention to a new literary publication entitled the *Journal Asiatique de Constantinople*, which promises to be a valuable work to those interested in the literature of the East.—J. Locke and F. Goldsmid, Esqs. were elected members.

LINNEAN.—June 1.—R. Brown, Esq. in the chair.—Dr. J. B. Hicks was elected a Fellow.—A collection of dried specimens of Orchideæ, made by Capt. Strachey and Mr. Winterbottom in the Himalaya, were presented by the East India Company.—Mr. Blofield exhibited a bird in spirit from St. Helena.—A paper was read from the Rev. M. J. Berkeley on two new genera of Fungi.—A paper on *Acradinea*, a new genus of Diomedeæ, was read by R. Kippist, Esq. This plant was discovered, by Mr. W. J. Milligan, on the Franklin River, near Macquire Harbour, Van Diemen's Land. The genus is distinguished by possessing ovaries surrounding a disk-shaped gynophore, with a villous gland seated on the apex of each ovary. The species was named *A. franklinia* after Lady Franklin, who, with Sir John, was with Mr. Milligan when the plant was discovered in 1842. This plant is now in blossom at the Kew Gardens.—A paper was read from Mr. T. Moore, containing a description of two new genera of Papilionaceous plants which had recently blossomed in the nursery gardens of the Messrs. Henderson. The plants were both natives of Swan River, and were called *Gastrolobium pyramidale* and *Chorocoma nervosa*.

MICROSCOPICAL.—May 26.—G. Jackson, Esq., in the chair.—Messrs. C. T. Roper, H. Coles, and E. W. Cooke were elected members.—Mr. Busk read a paper 'On the Structure and Development of *Volvox globator*.' His observations had been made on the species *Volvox globator*, *V. aureus*, *V. stellatus*, and *Sphaerosira volvox* of Ehrenberg, which he believed to be all forms of the same organism. He entered in detail into the structure of these beings, and especially with regard to some points alluded to by Prof. Williamson in a paper which he had recently published on this subject. Whilst differing from Prof. Williamson on some points, he agreed with him that they were truly plants and not animals. They were plants in the homologies of their structure and in their chemical composition. On testing their tissues with iodine and sulphuric acid, he had discovered in them both cellulose and starch. The analogies of their development with those of *Protozoa nivalis* and *P. viridis* were very strong,—as also with the supposed animalcules called *Euglena viridis*. The author believed that the whole of the Monads, the Cryptomonads, and the Volvocina of Ehrenberg belonged to the vegetable rather than to the animal kingdom.—Dr. Carpenter defended the view which had been taken by Mr. Williamson of the cellular structure of the interior of the *Volvox*, which was denied by Mr. Busk.—A paper was read by Mr. Mumery of Dover 'On the Development of the Young of *Tubularia indivisa*.' The author had had an opportunity of watching the development of the ova of these creatures, and had found that in their earlier stages they were free, moving rapidly through the water until they found some fit spot on which to fix themselves, and from which

they grew and attained their usual form and characters.

INSTITUTE OF ACTUARIES.—May 31.—W. T. Thomson, Esq., V.P., in the chair.—W. Farr, Esq. was elected an honorary member.—A paper was read by Mr. Brown 'On the Uniform Action of the Human Will, as exhibited by its Mean Results in Social Statistics.' The object was, to point out a new application of the doctrine of probabilities to a class of facts which were not generally thought to come within the range of calculation. However varied and uncertain may be the events to which the life of a single individual is exposed, the average return in a large mass is so regular as to be predicted with confidence within very small limits of error. It is the province of the actuary by a collection and comparison of facts, which relate either to the health and existence of man, or which affect him in his relations with society, to ascertain the laws by which such events happen, and by reducing the theory to practice to equalize the irregularities observable in the occurrences incidental to his condition. In this manner it was pointed out, that notwithstanding the uncertain character of the events, the facts relating to sickness had been registered in a series of tables of the utmost value to sickness clubs, which they would do well to heed. But it is a remarkable fact, as shown by M. Quetelet from observations in Belgium, that the operation of the human will is even more regular, and the deviations found to be within narrower limits, than the fluctuations known to obtain in regard to sickness and death. The illustrations were principally taken by the author of the paper from the facts relating to marriages,—because it would be supposed, from the different motives which might govern in such cases, the influence of the passions, sober reflections on the advantages of the marriage state, sometimes self-interest, sometimes submission to the interests of others, that nothing could be more uncertain or more capricious than the will of man as evidenced by the number of marriages in a country. Yet it was found in Belgium in 20 years—1825 to 1844—that the extreme numbers of marriages annually were 26,117 and 32,680, whilst the deaths in the town varied from 24,539 to 35,606 in the same period; the former showing only a fluctuation of 6,563, and the latter 11,067. In England, in the six years 1839 to 1844 the average number married annually was 1,546 in every 100,000 persons, composed of equal proportions of the sexes; whilst the greatest deviation in excess from the average was only 51, and in deficiency only 74, in the whole six years. The same singular uniformity was remarked in the number of persons married at different ages, in the proportion of men at one age with females at another age, and even between the conditions of persons marrying, viz.:—bachelors with spinsters, bachelors with widows, widowers with spinsters, and widowers with widows. The proportions were shown by tables to differ in a very slight degree in several successive years, and at different periods of age. Other kinds of observations were pointed out, in which the action of the will is observed to be in such strict accordance with a general law, that calculation, though it might be at fault in a few cases, would be almost absolutely correct in predicting the results in a large population. The crimes of which persons are accused vary in their nature according to the age and sex; but during twenty years in which they were registered in France, and during which the number accused was about equal to that of the deaths of males registered in Paris, the former results were found to fluctuate less than the latter. The proportion of suicides to deaths (1 in 70 amongst males, 1 in 125 amongst females) and the age at which they are committed, the mode of death, and even the causes which lead to them, vary only in accordance with some general laws:—and the author referred for further illustrations of this curious subject to the *Statistical Journal* and the writings of MM. Quetelet, Guerry, Benoiston de Chateauneuf, &c.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Royal Institution, 4.—'On Insanity,' by Dr. Conolly.
— Chemical, 8.
— Entomological, 8.

- Tues. Royal Institution, 3.—'On the Physiology of Plants,' by Dr. Lankster.
— Syro-Egyptian, half-past 7.
— Zoological, 8.—Scientific Business.
Wed. Royal Institution, 4.—'On Insanity,' by Dr. Conolly.
— Literary Fund, 8.
— Ethnological, half-past 8.—'On the Romance Language in Switzerland and the Tyrol,' by Dr. W. Freund.
— Botanic, 2.—Exhibition.
Thurs. Royal Institution, 4.—'On the History and Practice of Sculpture,' by Mr. B. Westmacott.
— Royal Society of Literature, 4.
— Society of Antiquaries, 8.
— Royal, half-past 8.
Fri. Royal Institution, half-past 8.—'On the Physical Character of the Lines of Magnetic Force,' by Prof. Faraday.
— Philological, 8.
SAT. Botanic, 2.
— Horticultural, 2.—Exhibition.

SCIENTIFIC GOSSIP.—*New Voltaic Battery.*—On the 24th ult. a party of scientific gentlemen were invited by Mr. Martyn Roberts to witness a voltaic battery of new construction, and professedly of great economy, which he has at present in action in the neighbourhood of Great Portland Street. The battery consisted of fifty plates of tin, about 6 inches by 4,—each plate being adjusted between two plates of platinum of the same size. These were placed in stoneware cells about two feet deep, which were filled with diluted nitric acid. The object of these deep cells was, to obtain a marketable product which should be sufficiently valuable to cover the cost of the agents employed to effect the development of electricity. The upper stratum of nitric acid acts on the tin, and forms with that metal an oxide, which falls off from the plate the moment it is formed, and is precipitated as an hydrated oxide of tin to the bottom of the cell. This oxide is combined with soda; and as stannate of soda is extensively employed in dyeing and calico-printing, it is stated that this product will yield a profit of 20 per cent. on the cost of the battery by which it is produced;—but this is a point which we are not at present in a position to determine. The electrical action of the fifty pairs of plates was considerable. The current was employed to exhibit the electrical light,—and the effects produced were certainly very brilliant. It was not possible to compare it with the result obtained from a Grove's battery, but we judge their powers to be nearly equal. An experiment made on the decomposition of water gave about 7 cubic inches of the mixed gases, oxygen and hydrogen, per minute. We cannot but regard this very ingenious arrangement as an improvement on the ordinary batteries, as far as economy is concerned, where an electric current is required, since the stannate formed must always be of considerable commercial value. It is curious, too, that the stratum of fluid in the immediate neighbourhood of the voltaic plates is kept uniformly of the same specific gravity, notwithstanding that the acid is rapidly removed. The oxide of tin formed takes down water with it, and at the same time establishes a current by which fresh acid is supplied to the plates.—We were informed that the battery continued in most uniform action for sixteen hours.

Our attention has been directed to the examples of electric clocks in the establishment of Mr. Bain, in Bond Street. The character of Mr. Bain's clocks is now well known, and their value has been tested by the experience of several years. Many of the arrangements which are now introduced are novel, and well adapted to render electric clocks more generally useful than they have hitherto proved to be.

FINE ARTS

ROYAL ACADEMY.

Sculpture.

It is the fortune of the Royal Academy in the present Exhibition to illustrate by the works of its own members at once what is best and what is worst in the practice of the English school of sculpture. If the proper office of an Academy be that of Teacher, and if it may teach after the Spartan fashion, as well by warning as by example,—then, this year the body in Trafalgar Square has been especially true to its mission, and has shown at once what the sculptor should do and what he should avoid. In this sense the sacrifice by some of its members of their own place in Art to the demonstration, by the negative, of an art-principle, may be counted as a merit,—and the caricature of

Mr. Weekes may yield a lesson as well as the accomplishment of Mr. Baily or Mr. Mac Dowall.

It is for the honour of the diploma that its strength of the year's Exhibition is to be sought amongst the Academicians themselves. The Professor, as usual, is absent:—but Mr. Baily is here in more than his accustomed force. His work of most pretension is, a *Statue in Marble of the late Thomas Fleming, Esq. of Manchester, to be erected in the Choir of Manchester Cathedral* (No. 1334). Mr. Fleming is emphatically a product of the particular age and locality in which he grew. He cannot be translated from his time or place without a visible sacrifice of his individuality. What would be the mere accidents of the poet's or the statesman's comparative universality are his essentials. Born amid the multitudinous demands and processes of the greatest of manufacturing towns, Mr. Fleming struggled into wealth by one of those strange bye-paths of which elsewhere the world knows and suspects nothing. The seeds of fortune so singularly scattered fell upon a good natural soil,—and with the wealth thus acquired Mr. Fleming became, as we understand, a promoter and patron of all those local movements and institutions which are the highest expressions of the civilization from beneath whose very feet, as it were, he gathered his means. This latter fact constitutes his title to stand in marble in the Cathedral in Manchester; and we have referred to the facts of his history as helping to determine, at least in his case, the answer to the often-mooted question of costume. We wonder how many of his fellow townsmen who desired to illustrate his curious fortunes and the noble and liberal use which he made of them, would feel that Mr. Fleming was appropriately presented to them in the costume of ancient Greece or Rome! It is strange how artists of imperfect instinct are prone to fall at once into the opposite errors of attributing to their art powers which it has not, and refusing to it the mere ordinary expression of the powers which it has. Men who would constrain the Muse of Sculpture to do the work of the other Muses without their means, yet deny to her the faculty of expressing her own high thoughts in English. Portraiture is a species of Art-history, and the characteristic costume is at all times a document in the record. The dead who revisit the glimpses of the memory come back to us "in their armour as they lived." In the case of a man like Mr. Fleming—who cannot, as a great statesman or a great poet to a certain extent may, be abstracted and generalized—the solenism of the foreign garb would be more than commonly apparent. Who would think of presenting the familiar figure to the men of Manchester clad in a Roman toga? In the present work it would seem that Mr. Baily has not even attempted to arrange the common materials from which he has made no attempt to escape. The full-length figure is the size of life,—and every fold and figure of a middle-class elderly gentleman's costume we feel certain is rendered as it was worn. The impression conveyed by this, and by the easy and utterly unconventional attitude is one of wonderful truth. Without any knowledge of the original, we feel sure that this is a remarkable portrait. A class and an individual are at once represented,—and a sense of power is felt as the result of this easy and unaffected surrender to the legitimate, and not very favourable, art-conditions of the subject. The work is what it professes to be—a portrait, and not a poem.

The work of Mr. Baily's, however, which attracts most interest in the present Exhibition is of an entirely different character from the last:—*The Infant Bacchus* (1333).—This work, both by its subject and its treatment, belongs to the class of poetic, or ideal, sculpture,—and summons into play that instinct of the beautiful which Mr. Baily possesses over all the sculptors of his time. It is true, the figure in question is stated to be, like the last named, a portrait,—but it is the portrait of childhood, whose very truths are, as it were, ideal. At that age none of the characters which make the stern necessities of mature portraiture are written in feature or on limb. The grace to be recorded is a grace that is passing away even while it is caught,—the sentiment is like the one note of music

which is melting into the next while it makes its effect,—the costume itself is in a state of transition, and at all times rather a matter of fancy than a means of recognition. Mind has not yet cast itself in moulds which must be rendered if we are to have a portrait of the man,—thought has not stereotyped its morals on the brow—nor the growths and accidents of years left their individual impress on the form. It follows, that in the same sense in which a man modelled like Mr. Fleming by the peculiarities of a life sits for his portrait, portraiture of the child there can be none,—and the sculptor is left to deal with properties so evanescent very much at his will, and at liberty to idealize the imperfectly formed characters after the suggestions of the fancy or the feeling that is in him. This is what Mr. Bailey has done with the figure before us,—and the result is, one of those charming embodiments which this sculptor never fails to produce when he is free to bring the poetry of his own mind into play. A more gracious presentment of what seems an individual childhood even through the rounded limb and elastic flesh common to the type, has rarely been seen,—and this is dramatized by the artist after a fashion which throws over its evident nature something of the ideal of the antique. The composition is rich and picturesque, and presents an action full of graceful animation and joyous life. The execution is free, but not slight,—finished, without presenting that degree of over-elaboration which renders the various surfaces of bone and muscle monotonous. While the figure is full of generalized and unconventional truth, nothing has been omitted which can aid in the expression of infantine form or of the artless grace which everywhere accompanies it.

The work which next after this lyric in marble attracts the visitors to the sculpture-room of the Exhibition is also from the hand of an Academician—Mr. Mac Dowall. This is, a very charming model of *Love in Idleness* (1332). It is, we believe, purely a work of ideal sculpture,—and the artist has had his own poetical way with the child God. If anything could warn a sculptor away from the classical Cupid, it would be the multitude of versions by which the chisel has already sought to interpret this ancient thought. But the true poet, of the pen or of the chisel, has no fear of commonplaces,—and Mr. Mac Dowall's 'Love' is one to justify all the fond mischiefs which the fine Fable that impersonated the heart-truths has laid to his charge. Here we have the god familiar to us by a thousand repetitions,—and yet Mr. Mac Dowall's Cupid is a new creation. We know him and his features and properties well,—and yet we never met him thus before. He has been out on his wild play—and is resting on his way back to Olympus. His unstrung bow is flung idly over the tree on which he leans. A dove has taken shelter beneath his folded wing,—and his sweet face bends lovingly down to meet it. The tip of his arrow is barbed by his own finger, as if in a moment of passing remorse for the wounds that it has made,—and on his brow is a hint of weariness, which seems all his transcendental nature is capable of receiving of the shadow from his own wing that has darkened so many a human heart. The features are divine in their expression of sweetness,—and the play of the limbs is that of a young god. We rather think the Heathen mythology has fallen into disfavour in our day; but amongst those who still love to read the natural truths in the language of classic allegory—if there still be such—we can scarcely doubt that some one will enable us hereafter to see this work in marble.

Mr. Calder Marshall has only one work in this Exhibition—*a Hindoo Girl* (1317). We cannot say, that it is to our taste. The subject is a familiar one. "It is a custom," says the Catalogue, "among the Hindoo maidens, when the moon is at the full, to repair to the banks of the Ganges with earthenware lamps, which, lighted, they watch floating down the sacred stream, convinced that their lovers are faithful should the lamps continue to burn." Now, to the meanings of this statue we must say that the Catalogue is a very useful help. It is true, that the costume might have helped us to a guess at the maiden's country,

—and the lamp on which she is gazing would give some notion of her purpose to those acquainted with the superstition,—but we miss all moral interpretations of the story. The sentiment of the situation is not conveyed. The face is cold and expressionless,—and we cannot gather from either it or her attitude that the maiden has any very passionate interest in the fidelity of her lamp, or of the flame which it symbolizes. In this absence of the moral expressions, the material lamp and the maiden's formal observation of it has to our eye, we must confess, a somewhat absurd and mechanical look. We have the costume, but not the colour of the East. Here is exactly—and where we did not expect to find it—that absence of the spirituality of the art of which we spoke last week in our opening remarks. We miss that fine informing spirit, speaking out of the marble itself, which reported so truly and poetically of the half woman half nymph in one of the finest works of the modern school—the 'Sabrina' of this same artist, Mr. Marshall.

One step forward, however, sends us gladly back again to the negative defects of Mr. Marshall as an escape from the positive offences of Mr. Earle. It is a wonderful relief to turn from the latter artist's idea of the

Quips, and cranks, and wanton wiles,
Nods, and becks, and wreathed smiles,

that hang on Hebe's cheek, or characterize the *Allegro* of Milton (1318), to the calm and passionless face of the Hindoo girl. A much older Hindoo, indeed, than Mr. Marshall's would have great advantages in our estimation over the Goddess of Youth, if there were any truth in Mr. Earle's report of her. This is a wonderful piece of modelling. The sentiment is expressed by standing on tip-toe, after a very perilous and unwholesome fashion,—and the lack-a-daisical face smiles with a violence and determination which it is painful to contemplate. Air, attitude, and pose appear to combine in calling observation prominently to the fact, that it is the intention of the lady who personates *L'Allegro* almost immediately to exhale. A third-rate ballet-girl would not so distort the sentiment of her part at this.

Next to the 'Allegro' of Mr. Earle, is a very remarkable work by Mr. Weekes—*A Shepherd* (1319),—which we confess we find ourselves much at a loss to characterize. Puzzled how to do this, we will endeavour to describe it:—and we must beg those of our readers who recognize the majesty of the Sculpture Muse, and are loyal to the Greek canon, to understand that we are describing seriously, and that if there be any joke in the matter it is not ours. Two stumps of trees have what is meant apparently to represent a plank resting across them;—and over this plank a shepherd has flung—"cocked," we should say, to denote in the vernacular the manner in which it is done—his leg. The unmitigated character of the sculpture offence is the greater, because the leg is thrown over the plank in a way which cannot rest it,—but is something like a feat of vaulting. When we add, that the modelling is exceedingly clever, and that the sense of action, such as it is, is conveyed with great skill, we have given our readers some notion of this extraordinary work. At first sight, it is difficult to know what Mr. Weekes can mean. So clever a sculptor can surely not have designed deliberately to degrade his art. The only explanation which we have been able to make satisfactory to ourselves, is, that Mr. Weekes, lamenting, like ourselves, the recent downward tendency of the school to which he belongs, had resolved on showing, by an extreme example, the unspiritual courses to which it might descend,—and at the risk of his own reputation, to use for rebuke the language of Art-caricature. If this be not so—if Mr. Weekes have intended to offer this work as a legitimate application of sculpture means,—then, it is for us to point for his brethren the lesson which he himself did not mean. A repetition of such works will do much to warn and startle back the school to sounder views. As we have said, Mr. Weekes is a clever modeller,—he would succeed, we think, with a group engaged in leap-frog. Or, he might try his hand at Harlequin. If Mr.

Weekes have not here intended a satire, he must be taken as the champion of Low Art.

From this degenerate work by a sculptor of standing, it is a pleasure to turn to one of excellent performance and yet greater promise by a very young man. This is, *The Tired Water Carrier* (1322), by Mr. E. G. Papworth, Jun. Worn out by the summer heats which create a demand for his humble merchandise, a youth has laid his head upon his empty water-cask, and sleeps the sound sweet sleep of the young and weary. In this first work of an artist just stepping into manhood the sentiment of deep slumber is conveyed with a power from whose future exercise great things may be anticipated. The young sculptor has thus early understood the spirit of his art in a way which might read a lesson to many of his older brethren. Nothing has been omitted which could contribute to the expression of the situation. The relaxed limbs fall easily and naturally into the postures proper to exhaustion,—and the head is weighed down unmistakably by its own weariness. The boy is visibly in a deep sleep,—and it is the sleep of his age. Much art is shown in the disposition of the figure, and the sustenance obtained for the half-raised upper portion by the vessel against which it leans. This gives both support and variety of outline. Were it only for the modelling of this figure, we should form great hopes of the sculptor who has produced it in extreme youth:—but there is more—there is mind as well as modelling in this work to count on for a prosperous future.

FINE-ART GOSSIP.—The painting by Mr. Selous of 'The Inauguration by Her Majesty of the Great Exhibition of 1851' is now completed, and before being placed in the hands of the engraver is on exhibition in Trafalgar Square. The view is taken from a point near the Crystal Fountain, at the moment when the Archbishop was offering up a prayer that the great assembly of so many nations might tend to the general prosperity and the promotion of peace and good will. The centre of the picture is, of course, occupied by the Royal party. In the front on the right hand of the picture are the Royal Commissioners and the Executive Officers,—on the left the Foreign Commissioners and Chairmen of Juries,—and the galleries are occupied by peers and peeresses, foreign ambassadors, and other distinguished persons. It is impossible for the spectators not to feel the solemn grandeur of the scene. Yet the airy lightness and vast extent of the building are admirably preserved. The portraits are many of them admirable—those of Her Majesty and Prince Albert have, we understand, been highly approved; but amongst the best are, we think, those of Earl Granville, Lord John Russell, Sir W. Cubitt, Mr. Cole, Sir Joseph Paxton, Dr. Playfair, and the Chevalier du Burg.

Some three years ago Mr. Ansdell sent to the Royal Academy Exhibition a large and spirited picture—a combat or deadly fight between two soldiers. We remember it well,—but it was hung too high to be seen to advantage. It was not, however, altogether lost where it was. Careful drawing and spirited colouring could be seen lurking beneath the cornice of the room. Messrs. Hering & Remington detected its fine qualities,—and have now on better acquaintance determined to have it engraved by a good engraver. We, too, have seen the picture down; and can bear witness to its spirit, its good drawing, its good colouring, and to the skill with which the whole scene has been rendered by the artist. It is called 'The Fight for the Standard,'—and represents the late Sergeant Ewart of the Scots Greys taking the Eagle from Napoleon's "Invincibles" at the Battle of Waterloo. Ewart (a Scottish Shaw) was a fine-looking fellow,—and Mr. Ansdell has done justice to the quaint determined dignity of his head,—as indeed he has done altogether to an exciting episode in a great battle.

We were too late in calling at Mr. Squire's, in Cockspur Street, to obtain more than a hurried glance at Sir George Hayter's new picture, 'The Queen swearing to maintain the Protestant Faith at her Coronation,'—but that glance was sufficient to inform us that Sir George has lost no portion of his former skill in giving due solemnity to a

great event or in rendering the particular features of the leading characters. The subject is one not very easy to be made intelligible,—but Sir George has succeeded in telling it with his usual skill and with his well-known adherence to historical truth. The picture is now in the engraver's hands.

Messrs. Day & Sons have on view a fac-simile in colour of one of Turner's last great works, 'Blue Lights at Sea,'—a picture of the year 1840, and marvellous for the poetry of effect and its wild adherence to what is grand and beautiful in nature. The fac-simile is by Mr. Robert Carrick; and is obtained by thirteen separate printings,—the first printing, containing the outline or groundwork, being, as was the case with all Turner's works, of the slightest possible description. The Messrs. Day are justly proud of this new triumph of the printer's art,—and fearlessly hang the fac-simile by the side of the original, that the spectator may judge for himself of its spirit and fidelity. Something has, of course, evaporated in the printer's hands,—but the general and in parts minute resemblances to the better qualities of the picture are many and good. To all who cannot colour an engraving after Turner for themselves with their own eyes this will prove an accession,—while to settlers in distant regions, where a knowledge of Art is only in its infancy, Mr. Carrick's fac-simile Turner will be all but invaluable.

Classes for the study of specialities are now in progress of being formed at Marlborough House; and the arrangements are already completed for the class of Artistic Anatomy,—to which Mr. Townsend has been appointed Professor, he having had the superintendence of the same class at Somerset House. The means of study are much more commodious than at Somerset House; there being separate rooms for the drawing, painting, and modelling classes. The classes opened on Tuesday last; and there were, we are informed, a considerable number of applications by students. Those who have passed through the classes at Somerset House and are reported as competent, are privileged to attend at less than half the fees paid by strangers.—We understand that the next classes which will be ready for opening are those for the Drawing of Practical Construction and Architecture. At present there is hardly any school where the carpenter or mason who has to make a moulding can acquire the art of drawing a section of it. Mr. C. J. Richardson will have the superintendence of these classes.

In reference to our remark last week [*ante*, p. 607] that the face of Mr. Charles Landseer's 'Bird's-meat Man' had an elegance and sentimentality "impossible in such a personage and profession"—"An Artist" writes to say, that the face is "actually a portrait of a person engaged in that occupation,—and except perhaps that the face of the original is more elegant and sentimental, it may be considered a very successful likeness." We know well how great in all cases of controversy is the temptation to "clinch," as it is called, an assertion,—but it is a dangerous process, involving great risk of overdoing. Could not "An Artist" have contented himself with avouching Mr. Charles Landseer's "sentimentality," without meeting our "too much" with his "too little"?—We have no acquaintance with this Bird's-meat Man,—but we reason from a pretty broad knowledge of humanity in general, and of the laws and influences which determine moral pronouncement. Until we shall have the benefit of a personal introduction, we intend to adhere to our present belief respecting the original of this picture,—which belief is rather strengthened by the extra terms of surrender demanded by "An Artist." We have no doubt, on his representation, that Mr. Charles Landseer did find the materials of his 'Bird's-meat Man' in the streets,—and that he was attracted by an elegance of forms unusual in that social plane. But that he has communicated to his gatherer of grouse a portion of the graceful sentiment which was in his own mind—and which these forms may even have suggested as appropriate (artistically)—morally, we contend, *not*, we have no manner of doubt, our "Artist's" protest notwithstanding.

The Builder says, that an idea often talked of in New York is about to take visible form and shape.

A bronze equestrian statue of Washington has been projected, to be the joint work of the sculptors Greenough and Browne, who have already commenced the designs. The military costume of the Revolution is to be preserved,—and a height of fourteen feet for the statue, exclusive of the pedestal, is contemplated.

Never was there more activity among picture buyers and sellers in Paris than during the last month. The sale of Marshal Soult's gallery was followed by several others, of minor importance doubtless, but not without interest,—and the precious collection of Count de Morny has closed the series. The fact that at this sale thirty-four pictures, of small dimensions generally, produced upwards of 12,000*l.* shows that neither the purses nor the patience of amateurs were exhausted. No two collections could be much more unlike each other than that of the late Marshal and the one that M. de Morny has just disposed of. In the first, besides some incomparable specimens of Spanish Art, for the possession of which sovereigns outbid each other, were to be seen many inferior productions to which the name of the collector alone gave value; in the second—composed exclusively of works of the French, Dutch and Flemish schools—every picture was good of its kind,—many of them belonged to masters whose works are rare even in the best galleries. A beautiful 'Portrait of an old Woman' by Denner was purchased for the Louvre gallery at 720*l.*,—and a small Wouvermans (on wood) for 620*l.* 'A Landscape' by Karl Dujardin (a painter whose works are rarely to be found in the market) fetched 1,000*l.* Some 'Cows near a Stream,' by A. Van der Velde, were bought, we believe, for the National Gallery of Brussels, for 900*l.* A Van Ostade representing a peasant family listening to a hurdy-gurdy, sold for 1,000*l.*,—and a Watteau, 'Le Repos de la Chasse,' for the same price. Many purchases were made for the National Gallery of the Louvre; and it is said that, thanks to the high favour enjoyed by M. de Morny at the Élysée, this would have been the case even had his pictures been less valuable. At any rate, such a competitor as the President, when disposed to be friendly to the seller, was very likely to make rival bidders pay good prices for their purchases.

MUSIC AND THE DRAMA

SIGNOR SIVORI, HERR JOACHIM, SIGNOR PIATTI, and SIGNOR BOTTESINI will perform (with other eminent artists) at MISS DOLBY and MR. LINDSAY SLOPER'S MORNING CONCERT, in the Hanover Square Rooms, on MONDAY, June 7, 1852; on which occasion Glee, by Bishop, Horsley, and Webb, will be sung by Miss L. Fyne, Miss Dolby, Messrs. Land, Swift, and Boddie. All the seats will be reserved.—Tickets, Half a Guinea each, may be had of Messrs. Cramer & Co., 201, Regent Street, of Miss Dolby, 2, Hyde Street, Manchester Square, and of Mr. Lindsay Sloper, 7, Southwick Place, Hyde Park.

MR. JOHN THOMAS, Professor of the Harp at the Royal Academy of Music, and principal Harpist at Her Majesty's Theatre, has the honour to announce a MORNING CONCERT, at the New Beethoven Rooms, on MONDAY, June 7. Vocalists:—Miss Bannan, Mrs. Arthur Stone, Miss Lascelles, Madame Macfarren, Mr. Frank Boddie, Mr. Thomas Peel, and Herr Staadig. Instrumentalists:—Herr Jann, Herr Lamb, Miss Kate Loder, Herr Pauer, and Mr. John Thomas, Conductor. Mr. Aguilar. —Reserved seats, 1*l.*; Tickets, 1*l.* 6*d.*; to be had of Mr. Thomas, 88, Great Portland Street; of Boosey, Holles Street; and of the principal Music-sellers.

MISS EMMA BUSBY has the honour to announce that she will give a SOIRÉE MUSICALE on FRIDAY, June 11, at the New Beethoven Rooms, Queen Ann Street. The following Artists will appear:—Madame Morlier de Fontain, Mr. Swift, Herr Molique, Dr. Bexfield, Signor Piatti, and Miss Emma Busby. Conductor, Dr. Bexfield. Tickets, Half a Guinea each, may be had at Miss Busby's residence, 18, Upper Gloucester Place, Dorset Square, and at all principal Music-sellers.

MESSRS. BINFIELD respectfully announce that they will give their FOURTH and LAST RECITATION MUSICALE (Second Season), at Willis's Rooms, on THURSDAY, June 17, at Three o'clock, under distinguished Patronage.—Tickets and Programmes at Messrs. Cramer & Co.

LIVERPOOL PHILHARMONIC SOCIETY.—Mr. C. E. Horsley's 'Joseph.'—The liberality of this Society in giving a second opportunity to an English composer, and the honourable ambition of Mr. C. E. Horsley in devoting himself to the highest walk of musical effort, merit that hearty and earnest recognition which implies a closer critical attention than can be afforded to the majority of new productions. It is not sufficiently admitted, that the most valuable encouragement in all similar cases is the simplest sincerity; that circuitous phrases of no-meaning and raptures of faint praise straining its voice above its natural power and compass, in reality amount only to covert disdain and certain

injury to all patrons and artists who aspire after true progress and success. Such, however, is our unshaken belief,—in the spirit of which we shall do our best for the Society, the composer, and the cause of English music, by attempting to decide upon the intrinsic value and promise of the new Oratorio, without reference to the circumstances of its parentage and production.

The subject is not unhappily chosen, though requiring far nicer and more masterly management than it has received from those who have arranged it on the present occasion. Let us advert to one simple reading of the Biblical narrative, yielding much contrast, and that which is so eminently a desideratum to the musician, individual character, which might have been selected from among several. The legend of Joseph might be treated as the story of Genius—first, a snare to its possessor, exciting rancour, envy, and persecution, by its youthful arrogance,—then, Genius enduring the discipline of suffering, and issuing thence pure and victorious,—lastly, Genius laying itself on the altar, by showing itself in its exaltation placable, beneficent, and wisely foreseeing.—Viewed thus, the prologue or first division of the Oratorio would confine itself to the scenes at Dothan betwixt Joseph and his brethren, their conspiracy against his life, and their sale of him to the slave merchants.—The second would be devoted to his captivity in Egypt, and its prosperous issue. The incident of his great temptation, we know, often as it has been selected by painters, is hardly manageable in Music; but we should have learned his disgrace, and might have been told something of Joseph's interpretation of the dreams of his fellow-prisoners, and of the subsequent honour done him by the monarch of Egypt when he ordained Joseph "to ride in the second chariot which he had; and they cried before him, Bow the knee."—To the third portion of the Oratorio thus imagined, would naturally belong the moving scenes in which brother and brother and father and son were re-united; and the migration to Egypt of those shepherd tribes, whose settlement was so momentous to the history of mankind. But the clearness, philosophy, and variety of one of the most complete and touching episodes in Holy Writ, do not seem to have suggested themselves to any one concerned in the present work. Even such an obvious resource as that of arranging the brothers of Joseph in a dramatic group or semi-chorus, distinct from the main chorus, has been neglected. The Oratorio is exclusively devoted to what may be called the domestic part of the story; and this is weakly and diffusely arranged. The work breaks into two parts awkwardly, without any warrantable reason;—a chorus of complaint and lamentation in the midst of the interview betwixt Joseph and his brethren closing the first act gloomily. Yet more, the glosses or collateral passages of Scripture, by aid of which the musician is furnished with the extended sentiment required for the development of his ideas, have been selected without any fine sense or coherence; and vigorous and rich in no ordinary degree must have been the composer who could have carried through such a libretto without falling into an objectionable tediousness and monotony.

The want of deep meditation, clear view, and firm grasp complained of in the text, may also be charged upon the music. While, in Mr. C. Horsley's new work we recognize great facility of hand,—while we gladly state that it is far less referable to foreign sources than his 'David,' we are still unable to conceive that he has studied his subject or his characters, even as they exist in the narrowed forms of his libretto,—with the view of making his musical thoughts subservient to such conception. On the contrary, to write smoothly for the solo performers, symmetrically for the masses, and evenly for the orchestra, seems to have been his principal aim. Had it been otherwise, we should not have had Joseph's dream in the opening scene "tuned to a pastoral reed;"—the colloquy betwixt Joseph and his brethren, when the latter reply, 'Nay, my Lord, thy servants are no spies,' could not have been so mellifluous on the part of the affrighted men under suspicion;—nor should we have been fretted by such an utter anti-climax in point of sense as the *Da capo* to Mr. Lockey's great song, 'Hear

me when I call,' (Part the Second), when the relieved suppliant returns from his breathing of praise to the prayer which he uttered as relief was administered.—Frisivolous and vexatious though such instances may be counted (which are nevertheless a few among many), it is the neglect of propriety which has impressed on this Oratorio its character of monotony and want of earnestness. One agreeable piece of music succeeds another, but the spirit of Holy Writ is rarely, if ever, reached. We thought, while hearing it, of the voices and attributes of the four principal singers; but the personages supposed to speak in music, or to be spoken of, and the lofty and pathetic words selected, were not brought home to us.

We must enlarge a little on one peculiarity, which consists in making up the above character. Mr. C. Horsley's too great readiness to float along the surface rather than to fathom his theme is accompanied by a constructive mannerism, to be regretted for his own sake,—yet more to be deprecated as a sign forshowing decay in Music should it spread. His sameness in treating the Chorus, his denying it any intrinsic vigour of form or variety of phrase,—all fancy and spirit at his command being lavished on the orchestra,—exhibit a disdain of one means of effect, which, if generally followed out, will degrade and utterly destroy the noble art of singing. The fashionable modern resolution, to make the voices utter only a few plain notes, while the orchestra is to execute all the nervous figures, and is indulged with all the luxuries of executive display, is, as we remarked when dealing with Dr. Liszt's praise of Herr Wagner's music [*Athen.* No. 1254], an affectation as unphilosophical as it is cheaply maintained;—since, whereas a florid instrumental accompaniment is carefully arranged and distributed so as to sound piquant and novel, a variety in vocal phrasing must imply ideas in no ordinary force and purity. If Mr. Horsley appeal to Mendelssohn and Spohr as his models, we will turn to Handel for such instances taken from among hundreds at random, as 'Wretched lovers' ('Acis and Galatea'), 'May no rash intruder' ('Solomon'), 'He trusted in God' ('Messiah'), 'But as for his people' ('Israel'),—to show that the uttermost truth and variety of declamation need not strip vocal writing of half its beauty, vocal form of half its cunning, and vocal science of half its accomplishments. In every chorus—in every case where words are to be declaimed—the root of the expression should lie among the voices, however abundant be what may be called the fruit and flower-work thrown round the branches of the tree by the orchestra.—There is no logic (to adduce a collateral illustration from 'Joseph') in the mazy wranglings of Mr. C. Horsley's accompaniment to such a jubilant song as 'The Lord hear thee in the day of trouble,' when the singer herself is as severely denied all grace or ornament as though she was a Rachel weeping for her children. The ear rejects such unrelieved insipidity as a falsity after its kind no less false than the immoderate flagree and furbelow work by which writers whose taste took another channel have largely brought one of the most legitimate resources of art into disrepute.

On the whole, though 'Joseph' be less spirited and effective than 'David,' it is a worthier composition for the reason already given, that there is more of its writer's self in it than in his former work. Though the airs are generally colourless, they lie nicely in the natural compass of the several voices. Some of the choruses, considered as detached pieces, are pleasing. The first chorus in the second part 'Lord God of heaven' is more,—and had not the introduction of the unaccompanied voices been intimated half-a-dozen times in earlier parts of the Oratorio, it must have produced a more powerful impression than even it did. The Overture commencing and closing with an instrumental *corale* inclosing an *allegro agitato* is impressive, though too patchy. The instrumental Symphony which opens the second act is charming; a movement in $\frac{3}{4}$ tempo on an elegant theme, gracefully conducted and happily scored,—to our judgment, the best piece of music in the Oratorio and one of the best pieces of orchestral music from an English pen extant. Having written so much in general character of the work, further to specify

separate portions might only lead to needless tautology:—and we may have future opportunities for illustrating in detail the general impression produced by the performance, or for amending and qualifying what can only be a first impression.

Due pains were taken, according to the measure of the Society's means, to execute the Oratorio well. The Liverpool chorus is more melodious in point of tone than any other chorus that we are in the habit of hearing. The orchestra is passable, and was fervent and attentive. The solo singers—Miss Birch, Miss Williams, Mr. Lockey, and Herr Formes—were all in their best voices, and firm in their parts. The last gentleman, in particular, sang with higher finish than usual, though his contrasts betwixt *forte* and *piano* are too melodramatic for sacred music.—The audience was numerous, so were the *encores*; and the composer was most warmly received.

NEW PHILHARMONIC CONCERTS.—At the fifth *New Philharmonic Concert* was produced the new *Concerto* by M. Silas, the pianoforte part of which was noticed in the *Athenæum* on its publication, [*ante*, p. 57]. We are sorry that the work when heard with the orchestra proves even less satisfactory than might have been expected. In place of being raised and brightened, the composer's ideas are oppressed and thickened by their setting. Some of the points which we questioned came out into a clearer light of defect, owing to the infelicitous scoring of the work. The rapid theme of the *Scherzo* runs into a frivolous romp as it is arranged for the *tutti*, and the monotony of the *trio* in the same movement is not excused by the fact that in a pianoforte *Concerto* the pianoforte is so long put to the duty of mere accompaniment.—The themes of the *rondo*, too, sound leaner, the working up of it busier without grandeur than we had imagined possible. Nor can the disappointment be passed over in silence; for, since the Directors of the *New Philharmonic Society* think fit to pass their own preliminary verdict on the new compositions which they are about to submit to the public as they do in their concert-books, they must be told that this *Concerto* can hold its ground, neither as a piece of composition nor as a piece of parade, even when it is played as neatly as it was played by its composer yesterday week.—A pleasing Song from the 'Gnome of Harzburg,' an unperformed English opera, by Mr. Henry J. Smart, was well sung by Miss L. Pyne. This, however, is not English music, but in the high German style, Spohr being apparently Mr. Smart's model elect.—The overture, by M. Berlioz, to 'Les Francs Juges,' like all that gentleman's compositions, is full of striking orchestral effects, employed to dress up ideas, in themselves not striking, and succeeding one another with patches of crude and chaotic matter intervening. When he is *Beaumont* to a *Fletcher*, no one can surpass M. Berlioz, witness his instrumentation of Weber's 'Invitation à la Valse,'—the success of which almost justifies the unclassicality of the proceeding. He has not, however, yet got the orchestra of the *New Philharmonic Society* under his hand. The violins are not habitually together; some of the more delicate wind instruments, too, in the orchestra, are insufficient.—Mendelssohn's violin *Concerto* was performed by Signor Sivori; M. Fedor and Herr Hölzel sang.

PHILHARMONIC SOCIETY.—*Sixth Concert*.—At this, the Symphonies were Spohr's in D minor and Beethoven's in C minor; the Overtures were Beethoven's to 'Prometheus' and a MS. Overture by Cherubini, which, though composed expressly for the Philharmonic Concerts, has not been played there for some twenty years past,—yet of which we must speak on its next performance,—we hope not twenty years hence.—The solo player was Herr Joachim, who next to Herr Ernst is now the violinist we most desire to hear; and whose delivery of Mendelssohn's admirable violin *Concerto* is according to the true tradition, and with a grandeur and firmness of tone and masterly brilliancy of execution nearly akin to the composer's own. We are less satisfied with Herr Joachim's own *Concert-fantasia* on the two Scottish airs—'John Anderson' and 'The Blue Bells.' The pensive

and the placid theme, it is true, are interwoven most artistically, and presented in as many forms and phases as though the matter in hand were an organ improvisation; but the very severity of such closeness of treatment detracts from the brilliancy of the composition—and brilliant it was meant to be. The singers at this Sixth Concert were Madame C. Novello and Herr Staudigl.

CHAMBER CONCERTS.—At the third meeting of the *Quartet Association* the novelty was a *Trio* by Herr Lüders, in which melody rather than severe science seems to have been the composer's aim.—The *Trio*, however promising if an early work, has hardly feature or sinew enough to merit the time and pains bestowed upon it—the place and players considered.—At the fourth meeting of the *Musical Union*, Mdlle. Claus and Herr Laub were the solo players; and the second violin in the *Quartets* was taken by Herr Pollitzer, whom Mr. Ella, in his 'Synoptical Analysis,' introduces with a complimentary anecdote quoted from *Fraser's Magazine*.—What may be called the literature of musical self-recommendation is becoming rather oppressive. We are sorry to see the expedient of puffery, laid aside by opera-managers as futile, creeping into the chamber and the orchestra under the pretext of teaching audiences "how to listen,"—and would fain hope that the evil may be cured or may cure itself ere it reaches the extent of a library of concert-commendations by concert-speculators.

MRS. ANDERSON'S CONCERT.—This concert, held in Covent Garden Theatre, with the aid of all the Royal Italian Opera singers, must be specified singly, as the survivor of those grand benefit entertainments the nature of which it is to expire of their own grandeur and extent. It was, however, more agreeable than most of the race, because the *programme* was well varied;—most interesting to us (though not to the general audience) in those passages and performers which went beyond the record of the Covent Garden repository. Failing Mrs. Anderson herself, who was prevented from playing a solo by an accident, her niece Miss Anderson Kirkham performed—by memory—Mendelssohn's *Concerto* in G minor, in a manner to do great credit to her intractness and herself,—power alone being wanting, as was inevitable to one unused to performance in an area so vast as Covent Garden Theatre. Of Herr Joachim's Scottish *Pantasia* we have elsewhere spoken. Madame C. Novello is fond of singing Rossini's 'Bel raggio,'—but it is a mistake; since, though she executes its florid passages and her well-fancied changes with sufficient fluency, she does not maintain throughout that vivacity of tone, and that clear articulation, which, besides flexibility, are essential to the *bravura* singer. In these requisites she is second among English ladies to Miss Louisa Pyne;—in larger and more *cantabile* music she has no rival for purity of tone or propriety of delivery. Of what may be called the stock pieces executed it is impossible to give count or account.

THE ITALIAN OPERAS.—We must bring up our arrears as regards notice of these rival establishments,—commencing with a few words concerning Madame de la Grange, who has appeared in 'Lucia,' in 'La Prova,' and, the day before yesterday, as the heroine of 'Don Pasquale.' Beyond question, she is an accomplished singer; her voice, somewhat worn but extensive in compass, is not unpleasant in quality, and has been strenuously cultivated. In expression she leans towards the modern *strascinato* style; in execution she dashes at *arpeggiato* passages with almost as much audacity as Madame Ugalde, and commands a *staccato* well nigh as startling as Mdlle. Zerr's. Her shake is not very good and her intonation is not always unimpeachable,—but she has the decision of style belonging only to one who has been carefully trained. Her demeanour and inclinations appear more comic than serious. Her performances are much applauded. In 'Don Pasquale' we have to complain of the *Dr. Malatesta* of Signor Ferranti, which is fourth rate.—'Les Huguenots' is said to be in preparation, with a cast including Mdlle. Cruvelli, Signori Gardoni, Lablache and Beletti.—Rumour adds, that a contract with Californian conditions

is in waiting for Madame Otto Goldschmidt on her arrival in England. The offer of 6,000*l.* for a dozen concerts is mentioned; which is worth recording as being six times the sum paid to *La Bastardella* by the proprietors of the Pantheon in Dr. Burney's time.

At the *Royal Italian Opera*, the *début* of Mdle. Angelina Bosio has been deferred.—By singing during the last fortnight in 'I Puritani' (twice), in 'Il Barbiere,' in 'Lucrezia Borgia' and in 'Gli Ugonotti,' Signor Mario has given the retort courteous to all who have bemoaned over his voice as gone or going; since he has never been heard to greater advantage than in some of the performances aforesaid.—Mr. Gye seems to find his old company more available and more popular than his new one; since Herr Ander if still here is unemployed, M. Gueynard, we believe, will shortly return to Paris, and Signor Galvani has not been tried in a second part. We hear, however, of enormous drums, three military bands (one mounted), and a small regiment of cavalry in preparation for M. Jullien's opera,—which work, we suppose, will be produced so soon as these musical materials can be brought into stage harmony, or discord, as may be.

ST. JAMES'S.—The introduction of the German drama to the English stage, with German actors for its illustrators, is an important event "signifying" something,—and what that something is, it may be worth while to inquire. The mere possibility of such an introduction proves the perpetual demand for novelty. The French succeeded to the British drama in London; and now that the public has been familiarized with that—it would know something more of the Teutonic. It seemed doubtful when Mr. Mitchell announced his design whether it could be successful,—if there were enough of students of the language to make the experiment a sound speculation. The large audience (including Her Majesty and Prince Albert) assembled on Wednesday to witness the production of the 'Egmont' of Goethe in so far answers the question as to the probable attractiveness of these performances; and the intelligent applause which the players commanded was an earnest of expectation having been satisfied and a promise of future success. Yet the test applied was one of the most severe. 'Egmont' is a tragedy more dramatic than theatrical, more historical than dramatic, and much more æsthetic even than historical. It was written at a period of the poet's life when, like Schiller, in his desire to imitate what both alike supposed to be Shakspearian nature, his taste was undecided as to whether the proper medium of dramatic dialogue were verse or prose. 'Egmont' is written in the latter. By means of the level style permissible in prose composition, the dramatist was able to discuss the political relations of the Netherlands in the diction of the essayist,—and the scene becomes a didactic dialogue. Nothing but its eloquence redeems it from tediousness. The action, the sentiments, all are political; and so far from the politics assuming the words of passion, the passions are made to speak in the technicalities of politics and diplomacy. In this, however, the poet was regulated by the finest taste, and made the required sacrifices consciously and conscientiously. By a courtly audience this kind of taste, too, might be appreciated; but in order thereto the poet's aim had to be well considered, and his work studied. It is fair to suppose that with the fashionable and educated audience of Wednesday these conditions had been learned from a closet perusal of the great dramatic work of art about to be represented,—and that the favour with which it was received was due to the preparation implied in its previous study.

After all, however, neither here nor in Germany has the experiment been fairly tried. On Schiller devolved the task of fitting the drama to the stage; and he for the sake of compression elected to omit several characters entirely, instead of abridging each and all,—instead of reducing all the scenes in length, he erased some altogether. In this, according to Goethe's expressed opinion, Schiller did unwisely,—proceeded, indeed, with arbitrary violence, and destroyed the balance of the action for which the poet himself had specially provided, *Margaret of Parma*, the regent of the Netherlands,

and *Machiavelli*, two of the best and most elaborately drawn characters of the piece, are thus withdrawn from the stage,—and the part of *Egmont* loses both the light and the shade which they were intended to cast upon it. The contrast between the high estimation in which he is held by the proud princess, and the love with which he is regarded by the humble *Clara*—the antagonism of the aristocratic and the democratic—is utterly sacrificed in the stage adaptation; and we have but a simple story of how a count loved a burger maiden, and how she took poison when he was imprisoned and condemned to death as a political offender. All this is to be regretted; and when the experiment of such a drama as 'Egmont' was about to be tried, we should, like Goethe himself, have preferred its being tried thoroughly, so that the principle might have been perfectly tested. As at present conducted, the performance can only be looked at as tentative and incomplete.

There is reason for satisfaction in the fact that the company brought over by Mr. Mitchell for the illustration of such dramas as this is a good and effective one. We look for much benefit to be derived from the example that will be set by these performers. They are nearly all handsome, graceful men,—evidently intelligent,—all such good elocutionists, that the nicest ear fails to detect any material difference in their pronunciation and delivery; in their respective ways, evidently artists in their action,—well practised, well made-up, and appropriately as well as magnificently costumed. They impressed us with the opinion that the German actors are to tragedy what the French are to comedy,—nearly perfect, because intentionally natural. Here were no violent distortions—no tricks for the sake of effect—no starts nor struts,—but intelligent and intelligible readings of a difficult and complex text, gradually warming into emotion, and expressing themselves in cautiously-guarded and prudently-regulated gestures. Not to "overstep the modesty of nature" was evidently the rule. It would be curious to inquire how much Goethe had to do with this result on the German stage during his management of the Ducal Theatre at Weimar.

The chief performers on Wednesday were, Herr Emil Devrient as *Egmont*, Herr L. Kühn as *Alva*, Herr Limbach as *Ruyssum*, an invalid soldier, and Fräulein Stolte as *Clärchen*. Of these, the first place is due to the first named. Herr Emil Devrient is a handsome, intelligent-looking, exceedingly animated and very graceful man,—and he impersonated the character admirably. Under an apparently reckless carriage, he indicated the warm heart and depth of sentiment which the destined occasion was infallibly to reveal, making him the despot's ready victim. This is the point to which the character is intended to work up,—and the actor marked the steps to it with the utmost nicety. First, there was the scene with his secretary,—in which, with all his affected indifference, it is perceived that he is deeply wounded by the latter's report and by his country's wrongs. His manner of reading Count Oliva's letter and his subsequent reflections were touching,—showing a jovial nature inclined to domestic happiness overshadowed by public disquietudes. His interview with William of Orange was finely acted. We felt a growing interest in the man,—began to understand him better,—and, with the fall of the curtain, were convinced of the presence of the patriot soul detected through the thin disguise of official reserve. We could also see that if Spain compassed the death of such a man, his death would be the triumph, not the extinction, of liberty,—and thus we were gradually prepared for the prophetic vision of the last act, which translates *Egmont's* execution into a martyrdom, and satisfies the spectator that, though the tragedy is closed, the successful *dénouement* of the cause of liberty is implied in a yet unwritten act, which it was considered sufficient to have thus suggested. The celebrated domestic scene between *Egmont* and *Clärchen* was delightfully acted, and leads us to express a highly favourable opinion of Fräulein Stolte. Crude in the early passages, she here grew decided and significant; and began to manifest the force which, in subsequent situations, became very

effective,—though she was deficient in the finish that distinguished every movement of her companion artist. We should imagine her to be a comparatively inexperienced actress, but full of promise, abundant in energy and impulse. The scene between *Alva* and *Egmont* was remarkable for the picturesque make-up of the former—for the perfect confidence which both players evidently placed in the poet's text—for the *abandon* with which they suffered its subtleties to make their own way with the audience,—and for the facility with which the most retiring traits of disposition were so nicely indicated that suggestion did more than the work of elaboration could have done. Herr L. Kühn was, indeed, in costume an historic portrait,—terribly like. The persecutor trod the stage no vulgar tyrant of the boards,—but the veritable man. Herr Limbach, too, in his make-up was perfect,—and as the deaf Frieslander was wonderfully life-like and true. He may be accepted as the type of the subordinate performers; of whom it is sufficient to say, that all filled their parts without exaggerating any point or seeking to produce an effect which should violate the general harmony and proportion needful for the due impression to be made by the whole.

We have been thus particular in our remarks, that English actors may be induced to benefit by the presence of these German ones amongst us. It remains only to say, that the tragedy was illustrated between the scenes and at particular points of the action by the well-known music of Beethoven. There are, however, some songs in the printed play, intended for Brackenbury and Clärchen, which were omitted. It should be mentioned, that the part of the heroine's rejected lover was well enacted by Herr Grans,—who contributed much to the pathos of her final scene. The visionary spectacle at the end proved effective,—and *Egmont's* burst of enthusiasm and martyr ecstasy brought down the curtain with immense applause. Herr Emil Devrient and Fräulein Stolte were frequently called before the curtain during, and at the end of, the performance.—At the beginning, a long prologue was delivered by Fräulein Strohmayer, accompanied by a set scene including busts of Shakspeare, Goethe, and Schiller, the first of which the fair speaker crowned with laurel,—a compliment to the English drama well intended, but needless, and somewhat tedious withal.

OLYMPIC.—On Monday, Mr. Fitzball's version of 'Esmeralda' was revived, with Miss Howard as the heroine and Mr. H. Farren as the *Hunchback of Notre Dame*. Well scened and costumed, and respectably acted, it is likely to advance the pecuniary interests of the management. After it, was produced a new burlesque by Mr. Talfourd, entitled 'Ganem, or the Slave of Love.' The story is taken from that of *Pentecost* in the 'Arabian Nights' Entertainments, for love of whom the Caliph Haroun consented to turn a mangle. The part of *Ganem*, her humble lover, is performed by Miss Howard. The dialogue throughout is characterized, as in all Mr. Talfourd's extravagant, by an excess of puns,—a profligacy of verbal ornament in this instance intended to make up for a felt poverty of action. Mr. Shalders as the *Caliph* worked hard to make his part effective; but he was not so successful as usual, owing, perhaps, to the piece not having been so perfectly rehearsed as would have been desirable. The house was, however, crowded, and the applause unanimous.

MUSICAL AND DRAMATIC GOSSIP.—Besides the entertainments of which separate report is made, there has been no lack of other music this week. We can only advert to another meeting of the *Réunion des Arts*, which seems taking a place of its own among our gatherings of musicians and amateurs home and foreign—to the concert of Mdle. St. Marc,—and to those given yesterday for *Madame Sala* and by *Miss Bassano* and *Herr Kuhe* in company. To-day there are a goodly dozen to choose amongst.

On the other side of the Channel matters are subsiding into their usual summer stagnation.—In fact or two gleaned from the *Gazette Musicale* are worth putting on record. M. Gounod has been nominated as new director of the "Orphéon,"

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Government establishment of popular singing classes,—which it is proposed to organize on a wider and more comprehensive basis than formerly. The same composer has been elected to replace M. Zimmermann in what may be called the council of the Society of Artist Musicians.—The question of poor-rate levied by the French Government on all musical and dramatic entertainments has again been stirred by the artists, with a hope of making the imposition less onerous—and is now again under consideration.

M. Ambrose Thomas is engaged on a new work for the *Opéra Comique* of Paris.—Les Voitures Versées' of Boieldieu and 'L'Irato' of Mehul have been revived at the same theatre, with as much success, we are told, as mostly attends revivals.—At the *Grand Opéra*, it is said that Rossini's 'Moïse' and Verdi's 'Jérusalem' will be revived during the summer season, when all the principal singers are on their holiday travels.

We are brought a step nearer to a right valuation of M. Halévy's newest Opera by a list of the new "œuvres" from the inexhaustible Sax factory which have been invented to add brilliancy to the score of 'Le Juif,' and to strike terror into the ears of the audience. This seems to us rather dry and bombastic work; though such experiments do not always effect the mischief by way of precedent which might be feared. The anvils introduced by Spontini into his 'Aïda' haven't found imitators; and though strange, it is still true, that Signor Verdi in his later works has left the trombone out of his score.—Another peculiarity in 'Le Juif' is, a ballet of Bees!—in which the corps of the *Grand Opéra* swarm to a droning, murmuring, buzzing music ingeniously contrived by M. Halévy.—The provincial column of the *Gazette Musicale* mentions two very young girls, Virginia and Carolina Ferni, who emulate the Milanollos and the Nerudas, by their very clever violin performances.

Peter Pindar, Mr. Jerdan is, I think, critical rather than correct in his objections to my letter. What I said was—"I hope to be excused for offering a few words of comment on the evidence which Mr. Jerdan has produced in proof that Peter Pindar was a great rascal." I did not put words into his mouth,—but, Hamlet fashion, "interpreted" between him and Peter. Neither did I raise a doubt as to Mr. Jerdan's "merely related" what he had "heard from a most honourable and distinguished man"; but took leave to observe that the authority was secondhand or thirdhand, and all parties unknown. This I did, because it is these *hearings and relations* which poison our modern biographical and historical literature. I will now add, that if Mr. Pindar Redding's version of the story be true, then Peter Pindar was "a great rascal";—and these, be it understood, are words. They are my comment on the *proof* offered by Mr. Redding. I admit that a political writer, when his party comes into power, has as much right to honour and reward as the foremost man of the opposition. They have fought together in their chivalry—advocated the same principles,—and have an equal right, according to their abilities, to aid in advancing the common cause, and to honour and office, and the profits of office. But in a literary man, or any other man, who abandons his principles for personal gain,—accepts pay or pension from adversaries whom he has taught the public to condemn or to despise, on condition that he enlists under their banner, or even withdraws from the ranks of their active opponents,—he is a rascal. My mind is not sufficiently microscopic to distinguish between Mr. Jerdan's Peter Pindar, who made overtures, and Mr. Redding's, who received and accepted them.—In conclusion, allow me to say, that I did not avoid the story as "to the notorious" man which Peter played against the Publishers: I passed it by in silence as so obviously pantoimic and ridiculous, that no man who reflected for a moment would believe a word of it. I have no doubt Mr. Redding's story is correct in its outline,—that it was a pleasant piece of Peter Pindar's good-humoured exaggeration; and that if Mr. Jerdan's "living" authority were called before the public, he would turn out to be no authority at all, but a somebody who had "merely related" what he had "heard."

YOUNG MORTALITY.

To CORRESPONDENTS.—Beta-D. C.—J. L.—An Old Subscriber.—P. T. L.—J. L.—received.

J. G. N.—A Correspondent whose name has these initials writes to correct what he considers a mistake in our report (ante, p. 579) of the meeting of the Society of Antiquaries on the 29th of April last. In our mention of the presentation to the Library of the Society, by Mr. Payne Collier, of a "Proclamation," announcing the Pope's permission for the marriage of Henry the Seventh with Elizabeth of York, our Correspondent makes us say that this Proclamation "was not previously known." The mistake is of our Correspondent's own making,—for we have nowhere said anything of the kind. We are quite aware that as early as 1867 Mr. Collier gave to the Camden Society a copy of that original proclamation, which is now added to the remarkable series of publications of that kind in the Library of the Society of Antiquaries. What we did say was, that it was the earliest English broadside known,—and that until it was discovered, it was not known that Caxton had ever printed a broadside.

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